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THE UNIVERSITY OF ALBERTA
THE LURE OF THE SAVAGE IN MELVILLE'S PROSE

by



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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "The Lure of the Savage in Melville's Prose," submitted by Elan Y. Galper in partial fulfilment of the requirements for the degree of Master of Arts.

ABSTRACT

This thesis is concerned with Herman Melville's study of the peculiar relations existing between 'savages'--- be they Negroes, Polynesians or Indians--- and 'civilised men'--- especially white, New-England protestants--- whenever they meet. Their relations may be described as ambivalent. For the white man, the savage is inexplicably attractive and, at the same time, intensely repugnant. In Melville's first (and partly autobiographical) novel, the white narrator of Typee is impelled to flee from the paradisiac valley in the South Seas because he yearⁿs for the company of fellow white men. Paradoxically, he finds life with the primitive tribe preferable to the artificiality of life in a civilised community. "We can't go back," D. H. Lawrence asserts in his commentary on Typee. This thesis attempts to ask "Why?", to make an analysis of this impulse in Melville's heroes to go back.

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Es geht uns alten Europäern übrigens mehr oder weniger allen herzlich schlecht; unsere Zustände sind viel zu künstlich und complicirt, unsere Nahrung und Lebensweise ist ohne die rechte Natur, und unser geselliger Verkehr ohne eigentliche Liebe und Wohlwollen. --Jedermann ist fein und höflich, aber niemand hat den Muth gemüthlich und wahr zu seyn, so dass ein redlicher Mensch mit natürlicher Neigung und Gesinnung einen recht bösen Stand hat. Man sollte oft wünschen auf einer der Südsee-Inseln als sogenannter Wilder zu seyn, um nur einmal das menschliche Daseyn, ohne falschen Beigeschmack, durchaus rein zu genießen.

Goethe zu Eckermann,

12. März 1828,

Gespräche, 545.

CHAPTER I

CIVILIZATION AND ITS DISCONTENTS

This study attempts to examine the relationship of white and coloured, civilized and savage men, and its symbolic implications in the prose of Herman Melville. This recurrent theme in Melville, inspired perhaps by his stay as a youth on a few South Sea islands, was so prominent, that Melville wrote to his friend Hawthorne, expressing horror of being identified solely with the South Seas, and going down to posterity "as a 'man who lived among the cannibals'."¹

Fleeing from the highly authoritarian ship, and its completely male company and masculine ideas, Melville entrusted his fate in the hands of savages whose name, 'Taipi' (which Melville spelled 'Typee'), meant "lovers of human flesh," and was able to descend into mankind's dark past and common womb, experiencing what D. H. Lawrence termed "a bit of a birth-myth, or re-birth myth."² This experience etched indelibly on his mind the fact that contemporaneous accounts of the life among savages were often incomplete: they were either sanctimoniously condemnatory or nostalgically adulatory. Though tending towards the adulators, Melville quickly realised the limitations of primitive life, and had, just as his hero in Typee, to flee the confining, maternal valley, and return to harsh civilization and all its faults.

Those writers of Melville's generation who were not penning diatribes against the licentiousness and paganism of the South Sea natives, were writing great praises of them. This was the product

of two forces: the Romantic interest in unconsciousness, and in savages whose life symbolised such a polarity of human experience, and the disgust with civilization and its obsession with superficial polish, smothering life in artificial conventions. Added to the disgust with civilization was a disenchantment with its slogan of "progress," and the ugliness to which it led. Civilized life was becoming more and more controlled by machines. As Mumford states,

The little water-driven mill-wheel, which greatly lightened the domestic labour of the early nineteenth-century farm, and which served equally to operate the small mill or factory, had only a brief day of social efficiency: by 1850, Melville could encounter a factory in the Berkshire Hills, turning rags into paper, and call it a Tartarus of Maids. Mechanical instruments, so far from diminishing the servile labour in the world, threatened to turn all industrial operations into a form of servitude . . . : craftsmanship of the hand decayed, and craftsmanship of the machine was subjugated by the demand for the cheap, the shoddy, the ephemeral.³

A symbol of this mercantile, machine-possessed culture may be found in Melville's *Lightning-Rod Man*, the Yankee peddler who tried to conquer nature in all her grandeur with his mock-phallus of copper inserted into "two balls of greenish glass" ("*The Lightning-Rod Man*", 172).⁴

As a reaction to such a reality, many writers of the Romantic Age developed a critical attitude towards civilization. In Germany, Herder, Schiller, the Schlegels, Novalis and Goethe became disillusioned with civilization that was growing barren, restricting and unjust, initiating a trend in modern letters which Trilling sees as the increasingly prevalent attitude of modern writers, hostility to civilization.⁵ In English letters, Blake saw England and its "dark Satanic Mills" as a terrible Babylon, ruled by Urizen and his three representatives of the scientific and rational mind,

"Bacon & Newton & Locke." Coleridge, Shelley and Wordsworth followed with similar attitudes.⁶ But not only among littérateurs was this hostility to civilization prevalent; common man began to feel, as well, that his life was confining. Like the former whaleman Larry, he queried,

"And what 's the use of being' snivelised? . . . snivelised chaps only learns the way to take on 'bout life, and snivel. You don't see any Methodist chaps feelin' dreadful about their souls; you don't see any darned beggars and pesky constables in Madagasky, I tell ye; and none o' them kings there gets their big toes pinched by the gout. Blast Ameriky, I say. . . . Are you now. . . any better off for being snivelised? . . . No; you ar'n't a bit-- but you 're a good deal worse for it. . . I tell ye, ye wouldn't have been to sea here, leadin' this dog's life, if you hadn't been snivelised-- that 's the cause why, now. Snivelisation has been the ruin on ye; and it 's spiled me complete; I might have been a great man in Madagasky; it 's too darned bad! Blast Ameriky, I say." (Redburn, 129).

The antidote for Larry's "sentimental distaste for civilised society" (Redburn, 128), for the world of the man-of-war's man Gun-Deck "who had seen the civilised world, and loved it" (Redburn, 130), whose joy was the killing of savage Seminoles, whom he considered rats, was a return to savage conditions, such as in Madagascar.

"Why, . . . in Madagasky there, they don't wear any togs at all, nothing but a bowline round the midships; they don't have no dinners, but keeps a-dinin' all day off fat pigs and dogs; they don't go to bed anywhere, but keeps a noddin' all the time; and they gets drunk, too, from some first-rate arrack they make from cocoa-nuts; and smoke plenty of 'baccy, too, I tell ye. Fine country, that! Blast Ameriky, I say!" (Redburn, 128).

Such an experience was also Melville's. "[He] frankly declare[d], that after passing a few weeks in this valley of the Marquesas, [he] formed a higher estimate of human nature than [he] had ever before entertained" (Typee, 203). Melville, however, could not maintain his idealistic view of man: "since then [he has] been one of the crew of man-of-war,"⁷ and the pent-up wickedness of five

hundred men nearly overturned all [his] previous theories" (Typee, 203).

In writing about the savage, Melville had to contend with a literary tradition born both of this reaction to the overcomplexities of civilization, as well as out of the spirit of the age. This tradition may be described as the Noble Savage pattern. In 1749, the Academy of Dijon held a contest for the best essay on the subject: "Has the progress of the arts and sciences contributed more to the corruption or purification of morals?" Jean Jacques Rousseau won by writing about civilization's corrupting the goodness of nature. His "Child of Nature" set the pattern for literary glorification of the savage, the uncouth, simple, naïve, unfettered man who lives close to nature, hence lives a purer, truer life, free of all the artifice of society, and untainted by the guile and sham of a civilized life. The Rococo Age, the sentimental Age of Sensibility, the age of uninhibited Sturm-und-Drang, was able to accept Châteaubriand's "Sauvage Noble" as its emblem and height of effete aspirations.⁸ This literary fashion did not stay within France, but affected the literary traditions of other countries.⁹

In America, writing about the "noble savage" had been in vogue ever since Freneau and Cooper, the latter being "far from a skillful writer, but he struck the ore of what was in widest demand. Though his red man might ^{be} the devil incarnate, he also embodied the myth of the noble savage."¹⁰ Transcendentalists such as Emerson and Thoreau found in the pattern a great illustration of their belief in the goodness of nature, and in the desirability of leading a simple life, close to that great alma mater of all life. Thoreau

tried to test this out on himself by living alone in nature, free of all the complexities of civilized existence. Other transcendentalists established Brook Farm, attempting to live a life closer to nature and to primitive democracy. Emerson saw in the savage a perfect model of self-reliance. Nature supplied all the savage's wants, but civilized man could not exist naked in nature: he would not be able to survive without all his artificial "new arts" which he was given in compensation for the loss of "old instincts."¹¹ Emerson, however, was willing to minimise the sordidness of savage life, and the fact that "the naked New Zealander, whose property is a club [and] a spear," may use these implements in a less noble way than his literary model would envision.¹²

Melville preferred "not [to] oscillate in Emerson's rainbow," seeing him and his coterie as being "all cracked right across the brow."¹³ If Typee be Melville's Walden, he, in contrast with Thoreau, wrote the work with no premeditated philosophical superstructure, hence his observations could be slanted by no prejudicial pattern.¹⁴ Not being caught up in a movement, he could question some of its premises. Thus, Melville allowed himself to see the darker side of savage existence, realising that savagery was not so incontrovertibly better than civilization.

Savagery and civilization may be seen as serving as a kind of Yin and Yang of human existence: they come to symbolise opposing poles of human perception. This thesis will attempt to examine these polarities, showing the relationship between them, one characterised by ambivalence: a state where attraction and repulsion coexist simultaneously.

That Melville was more interested in exploring the savage polarity may be shown by his selectivity. Melville "was not strongly drawn to the American Indian and the virile severities of his culture but to the warmer, more epicene, more relaxed and gracious culture of the South Sea islanders" and Africans.¹⁵ The polarity which Melville wished to emphasise and symbolise in the savage was the maternal, feminine portion of human existence, hence, with one exception, Melville did not, as was very much of a tradition in America, take up the American Indian as his subject. The one exception occurs in The Confidence Man, where Melville treats Indian-hating in what seems to be a puzzling departure from his customary description of savage life. But it is not really so. Nathalia Wright explains it thus:

The Indian-hating interlude in The Confidence Man, which is in fact the crux of the book, thus places two of Melville's symbols in curious juxtaposition. Elsewhere in this novel, as in others, Melville used Indian culture to represent primitive innocence, as he also used the culture of the Polynesians, the fable of Eden, and the idealism of the Gospels. And elsewhere though immature is idyllic, outgrown but loved and longed for. That it is here a state to be fiercely and implacably warred upon is not, however, a contradiction of thought, but an ironic presentation of precisely the same symbolic value. This is the cruel farewell taken by the tragically committed Pierre of the fair Lucy, by Hamlet of Ophelia.¹⁶

Melville's Mardi, in contrast with Typee and Omoo, was pure fiction.

Nonetheless, the pictures of savage life, completely born of Melville's imagination, emphasise his use of the consistent image for the polarity which he has taken a lifetime to explore. This thesis will examine this polarisation of savagery and civilization, inquiring also into the possibility of reunion between them, attempting to show how Melville at last realised the eternal ambiguity of the

problem, when he realised that any reunion between the polarities will never be a pacific one, but will be characterised by a state called by Bowen "Armed Neutrality."¹⁷

CHAPTER II

THE SERPENT AND THE DOVE

All of Melville's books were, like Billy Budd, 'inside narratives.' Savagery did not exist as an independent experience to him, but was part of his whole noumenal structure; in other words, the descriptions of primitive life which Melville offers are really descriptions of his own state of mind under the influence of a certain polarity of human world-view. Melville, who lived in a deeply subjective age, an age which glorified the personal experience, was able, like the best Romantics, to find in the external world correspondences to his own state of mind.

The Romantic age had a great interest in Unconsciousness, which it held up as a more preferable attitude than the love of Artifice which is the main feature in the aesthetics of a Classical age. In a celebrated essay, "Characteristics" (1831), Carlyle made the analogy between a state of mind and a state of body, claiming that health is unconsciousness of health, and that only in disease is one aware of the lack of perfect functioning of his body.¹ So it is in the mind. "Underneath the region of argument and conscious discourse, lies the region of meditation; here, in its quiet mysterious depths, dwells that vital force is in us."² This state of unconscious lack of self-awareness is the sign of health: "in the Body Politic, as in the animal body, the sign of right performance is Unconsciousness. Such indeed is virtually the meaning of that phrase, 'artificial state of society,' as contrasted with the natural

state, and indicating something so inferior to it."³ Thus, Carlyle is setting up Unconsciousness as an opposite to Artifice. "The artificial Society," as contrasted with the natural one, the one unconscious of itself, "knows its own structure, its own internal functions":⁴ its emphasis is on knowing, not on being.

Savage society was found attractive because it was unconscious. Civilized society was too self-aware. While this made for great literature and philosophy, it was, basically, a sign of disease to the Romantics. In the words of Matthew Arnold,⁵

The predominance of thought, of reflection, in modern epochs is not without its penalties; in the unsound, in the over-tasked, in the over-sensitive, it has produced the most painful, the most lamentable results; it has produced a state of feeling unknown to less enlightened but perhaps healthier epochs-- the feeling of depression, the feeling of cnnui. Depression and cnnui; these are the characteristics stamped on how many of the representative works of modern times!⁶

In other words, in mental health as in physical health, the thinking man was deemed by the Romantics (and Pierre is a perfect example of this) as the sick man, as the neurotic. In the savage, Melville found the antithesis to this. As Vincent suggests, Melville's portrayal of the savage, particularly of Queequeg, "is implicitly a criticism of the neurotic divagations of 'civilized men'."⁷

In terms of the polarities which Savagery and Civilization represented, the former was Unconsciousness, and the latter Artifice. Unconsciousness is a state of no self-awareness, and is characterised by a lack of detachment leading to a lack of differentiation of perception. This, according to Piaget, is the state of mind of a newborn. The ability to make differentiated perceptions implies detachment, since when one is aware of an object, one puts himself in a state of detachment from that object, classifying it as not-me.

Perception is consciousness: unconscious attachment is characterised by uncritical acceptance and assimilation. In the field of human relations, such an unconscious modality leads to an unconditional acceptance, the lack of differentiation. This is characteristic of the maternal personality, especially in the love it manifests towards its own baby. Fromm differentiates between mother-love and father-love, showing the former to be based on an unconditional acceptance of the child. For the child, "the experience of being loved by the mother is a passive one. There is nothing [the baby has] to do in order to be loved-- mother's love is unconditional. All [the baby has] to do is to be."⁸ Thus, the mother loves her child for no reason other than for his being what he is. Such a love was sought by Pierre from his mother, causing him to ask, "Loveth she me with the love past all understanding? that love, which in the loved one's behalf, would still clamly confront all hate?" (Pierre, 125). It is that self-same love which Mary Glendinning did not have for her own offspring. Her love was conditional upon Pierre's docility. This form of conditional love is typically fatherly. Father-love is granted for "correct" behaviour by the child, and it has to be "deserved." The negative side to the unconditional quality of mother's love, is that "not only does it not need to be deserved-- it also cannot be acquired, produced, controlled."⁹ Father's love may be gained by the correct behaviour. It is well within an infant's ability to elicit the father's love by pleasing him. Hence, in the nature of the relationship "lies the fact that obedience becomes the main virtue, that disobedience is the main sin"¹⁰ in the pattern of father-love. Because father-love may be

produced as the effect of a consistent cause, it is rational.

The unconditional, all-accepting, unconscious nature of mother-love is, on the other hand, irrational. The infant's adjustment to the world is formed by his relations both to his father and mother.

His mother is the force of nutriment and sustainance, the force of nature, the baby's first home. His father, on the other hand, "does not represent the natural world[;] he represents the other pole of human existence; the world of thought, of man-made things, of law and order, of discipline, of travel and adventure"¹¹--the world of Artifice.

If we look at societies instead of individual persons, we may see the manifestation of the same sort of polarities. Taylor calls these two polarities the patrist and the matrist.¹² Seeing in history an alternation of patristic and matristic Weltanschauungen, Taylor points to a matristic age as "attach[ing] importance to the function of supplying food and shelter, to the succor and help of others--for this is precisely the function which the woman performs with regard to the infant-- and [it] tends to regard interference with this function as a crime."¹³ In such ages, the matrist spirit is manifest in "a great preoccupation with schemes of social welfare and insurance, and especially with the assuring of an adequate supply of food, combined with a considerable toleration for crimes of unchastity."¹⁴ The patrist spirit, on the other hand, is authoritarian, tradition-conscious, conservative, inhibited, fears the spontaneous, and basically ascetic.¹⁵

In artistic terms, these two periods may be seen to produce the Romantic and the Classical tendencies. In patrist ages, the

world-picture is of a grand, all-pervasive order. The art of such ages is Apollonian and objective, with balance and elegance of form considered praiseworthy. Since it is a conscious age, its art is detached, cerebral, and formally intricate. Such ages are generally followed by matrist periods of turbulence, in which the unconscious, the subjective, the emotional, and the irrational seem to be admired, with 'decorum' and 'order' derided as being stilted and dry. The latter periods, where the world-view of the age is of the tempestuous and of what Spengler calls "the Magian," may be seen as Romantic periods. Human history may be seen (and has been seen by historians such as Toynbee and Spengler) as a factor of both of those polarities, the unconscious, nurturing, emotional matrist and the conscious, disciplined, calm patrist.

These two manifestations may be seen as the alternation of the prototypes of male and female world-views. The essential nature of these prototypes may be discerned from an examination of their corresponding sex-gametes. Tashman points out that "because psychic form corresponds to physical form, both being biological manifestations differing only in degrees of complexity, it would be well to examine the physical models in action at the moment of conception. Out of these models psychic forms will evolve, bespeaking our nature."¹⁶ Or, in the words of Melville, "O Nature, and O soul of man! how far beyond utterance are your linked analogies! not the smallest atom stirs or lives on matter, but has its cunning duplicate in mind" (Moby-Dick, II, 38).

If we take the womanly and the manly as two cultural polarities, and if we typify the qualities of such polarities by the

examination of the qualities of their respective gametes, we can see the emergence of two basic patterns, the spermatocytic and the ovarian. Tashman describes them thus:

The ovum, the female, is earthy and round, rich, gravitational, receptive. Life needs to be given to it. It falls down to the womb and waits. The sperm does not wait, nor does it gravitate. It has distinctly anti-gravitational capacities. Its flagellum whips it in an upward direction against currents of force. In leaving its former world to find and create a new world, the sperm is active and aggressive rather than passive. It penetrates, creates, gives life.

Out of millions of sperm, the "chosen one" arrives and creates life for itself. . . . In adult life, man manifests qualities which are similar to the characteristics of the sperm. He wants to be first and foremost; he wants to win; he wants to be the one and only.

* * *

The preconceptual elements ultimately spell out on the symbolic level, the level of the mind, the characteristics of the human being. . . . In short, what man and woman are and wish to be, and what they do, are not unlike what the sperm and ovum actually and morphologically do in all their activities and behavior.

The qualities that characterize masculinity are remarkably similar to those that typify the sperm. Masculinity is anti-gravitational, aggressive, penetrating, competitive, active, migrating, vitalizing, arrogant, directing and creating. By contrast, femininity is round, gravitational, passive, receptive, supportive and creative in an earthy way. Femininity is . . . warm, embracing, stable, non-obtrusive and modest. The male is blatant and warring, boisterous, explosive and meteoric. The female is gentle, soft, subtle, life-giving and constant. The female is an oven. . . . She is also the sea. . . .¹⁷

We see, then, the two polarities as being spermatocytic and ovarian, conscious and unconscious, motile and sessile, penetrating and penetrated, giving and receptive, aggressive and passive, spare and bountiful, disciplined and restraintless, stern and compassionate, fatherly and motherly. This is, in its most essential features, the polarity which many critics find in Melville. Chase, in his division of Melville's patterns into that of the Father (Prometheus) and the Son (Ishmael), describes them as the dichotomy between "the symbolic qualities of the father [which are] height, strength, wealth, authority, majesty, and intellect. The symbols Melville uses for these qualities

are commonly Light, Space, Mountain, Tower, Fire, Phallus, Life."¹⁸

The other polarity is "passive, withdrawn, vacillating, effeminate, impotent, and miserable. Thus the other set of symbols is: Dark,

Time, Valley, Cave, Stone, Castration, Death."¹⁹ Murray draws up

a similar list of contrasting clusters of values, containing

spontaneity, passionate undirected thought and the Heart with their contrasting ^pposites slavishness, cool directed thinking and the

Head.²⁰ It is evident that the system of polarities suggested in this thesis was seen before in Melville's work, although no extensive analysis of the polarities of civilization and savagery in the writings of Melville has been tried using these patterns.

The ovum is a larger cell, full of nourishment for the fetus. It is symbolic of Matter. The sperm is a bare nucleus, giving life by its vital potential, and may be seen as symbolic for the Spirit.²¹ On another plane, the ovarian polarity is the body, the spermatheca the mind. The ovarian the Heart, the spermatheca the Head. It is, thus, easy to see how ovarian, Romantic ages glorify the emotional, and spermatheca Classical ages worship Reason. Discipline, reason, and a cerebral predominance coupled with the sense of detachment would create an interest in structure, with the man-made, formal elements predominating in art of a spermatheca period. The contrary may be said about Romantic art, full of ovarian warmth, but relatively rhapsodic through want, in many instances, of a clever structure. In such periods, there is a widespread feeling that the Heart is superior to the Head, and intuition, rather than reason, becomes the summum bonum. "The heart! the heart! 'tis God's appointed; let me pursue the heart!" (Pierre, 127) wrote Melville, who, in his

personal life, took a similar position, such as was shown when he wrote to Hawthorne, "To the dogs with the head! I had rather be a fool with a heart, than Jupiter Olympus with his head. The reason the mass of men fear God, and at bottom dislike Him, is because they rather distrust His heart, and fancy Him all brain like a watch."²² This arose of the realisation that "there is no faith, and no stoicism, and no philosophy, that a mortal man can possibly evoke, which will stand the final test of a real impassioned onset of Life and Passion upon him" (Pierre, 403). "Brains grow maggoty without a heart" (445), especially after they have been "bleached and beaten in Baconian fulling-mills" (276), leading their bearer to believe that he could penetrate the mystery of life and of the human heart; a belief which was, to Hawthorne, the "Unpardonable Sin," for it caused a sense of detachment, and separated the men like Ethan Brand from the mass of humanity. "The strongest and fiercest emotions of life defy all analytical insight" (Pierre, 92), and "the profounder emanations of the human mind. . . never unravel their own intricacies," as theirs is "the unravellable inscrutableness of God" (Pierre, 199). Reason and science are insufficient to understand them. "[Can the scientist] yet put a usurer under [his] lens, to find his conscience? or a libertine, fo find his heart?" (Mardi, II, 71) asks Babbalanja of Oh-Oh the scientist. Surgeon Cuticle was Melville's embodiment of Science, and was described as being half-dead, "withered, shrunken, one-eyed, toothless, hairless. . . with a trunk half dead-- a memento mori " (White Jacket, 326), with a shallow chest, bent shoulders, "skeleton legs," walking, "a curious patchwork of life and death," as if his corporeal vitality has "died out of him" (White Jacket, 310).

In his cerebral pursuits, "no pang of pain, not the slightest concern, ever crossed the bosom of Cuticle" (White Jacket, 311), who was "seemingly impervious to the ordinary emotions of humanity" (ibid., 314). "His apparent heartlessness must have been of a purely scientific origin. It is not to be imagined that Cuticle would have harmed a fly, unless he could procure a microscope powerful enough to assist him in experimenting on the minute vitals of the creature" (ibid., 314). Men like Cuticle could become heartless villains. Such a man was Claggart, the possessor of "more than average intelligence" (Billy Budd, 64), in fact, a man "dominated by intellectuality" (75).

It was mentioned above that unconscious acceptance is a salient ovarian trait. It is reflected in the "calm self-collectedness" of Queequeg, who "seemed entirely at his ease[,] preserving the utmost serenity" (Moby-Dick, I, 61-2) amidst all surroundings, no matter how unfamiliar. "Queequeg is Melville's idealized wise man for this world, the human being who accepts in quiet serenity the enigma of God's contradictions," the fact that "God is in himself multifarious and contradictory."²³ A similar sense of ovarian calm acceptance was shown in the Tahitians not knowing their own country (Omoo, 114), self-knowledge being a spermatic attribute. Such an ovarian acceptance of life as it is would lead to the lack of sense of differentiating an experience from its temporal framework. Hence, in the spontaneous ovarian world, there is no sense of time, it being the attribute of a mind imbued with artifice and detached from the experience to be able to observe it critically and not to be an unconscious acceptor of its fleeting momentality. Ovarian time is always the present. The past and the future are spermatic.

People living in an ovarian milieu will have no sense of time, and may confuse different generations, as did the Tahitians who told Melville about having known Captain Cook. "As for the anachronism of the thing, they seem[ed] to have no idea of it: days and years [were] all the same to them" (Omoo, 119). The cause of this may have been the climate. As Zeke remarked, "In this here dummed climmate. . . a feller can't keep the run of the months, no how" (Omoo, 250). Such a state of timelessness has affected Melville as well. He admits to having "lost all knowledge of days of the week" (Typee, xiv), in a flow of time which was imperceptible (Typee, 97). Time, and the sense of history, were the masculine builders of civilization (Mardi, Ch. LXXV), and awareness of those is part of the spermatric awareness of structure.

Whereas the ovum is sessile, the sperm is motile, competitive, active. If we take a warship as the symbol for civilization, we have a highly motile body. "Give me again the rover's life-- the joy, the thrill, the whirl!" (White Jacket, 97) exulted Melville, in the typical masculine love for adventure and conquest. Omoo, the spermatric rover (which is what the name means in Polynesian languages [Omoo, xiv]) was struck by the contrast between the ovarian "luxurious repose of the valley" of Typee, and the spermatric "wild noise and motion" of civilization (Omoo, 7). Savagery was womb-like in its somnolence: civilization was like a penis, excitable, aggressive, penetrating.

Melville may have had an inkling of the operation of these two polarities in his mind. If he had any name for them save for Savagery or Civilization, it was the comparison to the serpent and the dove.²⁴ When he compared Billy Budd to a dove, he meant to

imply Billy's innocence, making him a "child-man," whose "utter innocence is but its blank ignorance, and [whose] innocence more or less wanes as intelligence waxes" (Billy Budd, 86). Innocence may be seen as another attribute of the ovarian outlook, with its accepting, receptive, trusting nature. The other polarity is experience, and is characteristically scornful, as was Claggart, of innocence and of its blankness (Billy Budd, 78).

A set of linked analogies has been developed, exploring the two polarities of human outlook, the ovarian and the spermatic. It will be next shown how Melville's depiction of savagery and of civilization corresponded to these polarities. These polarities in themselves were insufficient, Melville finally concluded. The best course would be a union of both. How such a possibility was seen by Melville will also be discussed. It will be shown to be a difficult question, perhaps one which defies solution. Perhaps there will always exist the dichotomy and the separation. Perhaps modern civilization is almost completely like Pierre:

Oh, I hear the leap of the Texan Camanche. . . I hear his glorious whoop of savage and untamable health; and then I look at Pierre. If physical, practical unreason make the savage, which is he? Civilisation, Philosophy, Ideal Virtue! Behold your victim! (Pierre, 421).

CHAPTER III

THESIS: OVARIAN SAVAGERY

It was for his writing about savages and their life that Melville gained fame in his lifetime. Though writing much deeper and more subtle works than Typee and Omoo, Melville was identified with these two early novels to the end of his life. He was hailed as "Mr. Omoo" in America, or, in England, (as Melville said with a certain grimace) as the "author of 'Peedee' 'Hullabaloo' & 'Pog-Dog'."¹ To the end of Melville's days, Typee and Omoo were his best-selling books, as statements from his publishers, both American and British, attest.² Even after he wrote much greater and more mature novels such as Moby-Dick or Pierre, Melville was still described on the title-page of each new work as "the author of Typee, Omoo, etc., etc."³

The reason for the popularity of Melville's South Seas narratives was manifold. First, the works came at the right time, in which the Romantic world-view, as was shown in the previous chapter, tended to find the unconscious, savage, and ovarian poles of experience interesting. But there were other reasons. The early nineteenth century went through a renewal of interest in the South Seas, stimulated by exploration, colonial conquest, missionary activities, and by navigation. This latter was an important cause in America, the whaling ships of which frequently touched off islands in the Pacific Ocean for supplies and for water, resulting in contact between the natives and the sailors. When in need of men, captains commonly "shipped" Polynesians as part of the crew. Queequeg became a sailor

because of such practice, one which Melville, in the person of Omoo, was able to observe in Hannamanoo, when Wymontoo was shipped (Omoo, 28). A number of the shipped savage sailors would end up, as did Queequeg, in one of the American whaling ports. Hence, it was not unusual for people as American as the Nantucketers to see a tattooed South-Seas Islander. Nor was it unusual for innkeepers such as the owner of the "Spouter Inn" to give such savages a lodging.

Thus, the American public was well prepared for the treatment of the Polynesian savage in literature. Melville's treatment gained immediate popularity because it had "originality-- of substance and form."⁴ The Morning Chronicle in 1851 "declared the author of Typee had proved refreshingly different from 'the banal followers of Marryat,' when 'He took a new subject and treated it in a new fashion'," turning away from "naval romance" in the Atlantic "'to something new-- the Pacific. . . with its eternally sunny skies. . . an ocean Eden. . . such was the semi-fairy world into the gorgeous midst of which Herman Melville . . . hurled his readers'."⁵ Fitz-James O'Brien wrote in a similar vein in 1857, "[Melville] gave us something new."⁶ As Hetherington points out, most of the first reviews of Typee were more favourable than Melville's early biographers may lead us to believe, given, as they were, to exaggerating the number of attacks on Melville for his "voluptuousness." Indeed, magazines such as the Intelligencer reviewed Typee, in opposition to claims for its immorality, as having as its strong point its appeal to a generation "highly-sensuous and wonderloving, much rejoicing in its refinement and morality, but exceedingly content to be helped to an ideal sojourn with barbarism and an ideal plunge into such a state of Nature as

the loosest voluptuary may sigh for."⁷

Not only was Melville distinguished for the novelty of his subject, for his approach to it is no less novel. There was no lack of travel narratives before Typee. The voyages of Cook, Carteret, Bougainville and Mungo Park were familiar to readers of Melville's time-- indeed, Melville himself mentions them in his books, together with many other travellers' accounts, to substantiate his own descriptions. The difference in tone between the above-mentioned traveller-writers and Melville is, however, very obvious. The above-mentioned eighteenth-century writers strove to report their experiences with lucid objectivity. Their style is impersonal, informative, factual. Melville's style, however, belonged to a new era. "A transormation. . . had taken place in the literature of travel since the eighteenth century, just as it had done in literature generally," Arvin points out.⁸ In accord with new, Romantic, taste, "The dry, clear, sober impersonality of the older writers had given place to a more and more frankly personal and subjective style, whimsical, humorous, lyrical, sentimental, or poetic."⁹ Melville's approach, then, is distinguished for its personal, subjective tone. His experiences of life among the cannibals were not those of an anthropologist bent on careful scientific study: they were the inner experience of life in the wild as it affected Melville himself. The book Typee is not only a record of the life of the natives in Typee Valley: it is, almost more, the record of its effect upon the mind and consciousness of an American who, by all biographical accounts, deserved well Melville's own admission of having had no development until his twenty-fifth year.¹⁰

The first impression which savagery made on the mind of Melville's hero was a rather stereotyped one. When the sailors aboard the Dolly heard of their new destination, the Marquesas, islands tenanted by savages completely untainted by civilization and retaining "their original primitive character" (Typee, 11), their impression of the Marquesas was nearly that of a travel brochure: "Naked houris-- cannibal banquets-- groves of cocoa-nut-- coral reefs-- tattooed chiefs-- and bamboo temples; sunny valleys planted with bread-fruit-trees-- carved canoes dancing on the flashing blue waters-- savage woodlands guarded by horrible idols-- heathenish rites and human sacrifices" (Typee, 5). It is a feeling of delight mingled with terror. A similar emotion was felt by Ishmael: "I quaked to think of it. A peddler of heads. . . --perhaps the heads of his own brothers. He [Qucequeg] might take a fancy to mine-- heavens! look at that tomahawk!" (Moby-Dick, I, 27). This, distrust and fear-- mingled, in a strange way, with an almost voluptuous shudder of delightful torment-- is one pole of the American first reaction to savagery. Another is similar to Captain Delano's reaction, "There's naked nature now; pure tenderness and love . . ." ("Benito Cereno", 105). But Captain Delano's reaction was formed in a mind "incapable of sounding. . . wickedness" ("Benito Cereno", 164), a mind imbued with the conventional views of the savage as being a thoroughly docile, childish, good creature, to whom one should take as genially and patronisingly as a man to a Newfoundland dog. On the other hand, Tommo expected only treachery and cannibalism from the tribe whose very name, Typee, "signifies a lover of human flesh" (Typee, 24). He "could not but feel a particular and most un-

qualified repugnance to the aforesaid Typees" (Typee, 25). All the men mentioned above, however, lost their preconceived notions about the savage, by a contact with savagery.

The first impressions of many tourists are likely to be of the physical features of any visited place. To Toby and Tommo, standing on the barren rock high above Nukuheva Bay, the valleys of the island seemed like "the gardens of Paradise" (Typee, 49), each being a deep cleft of intensely green beauty, made doubly so in being framed by the gray crags, with steep walls, surrounding the valley on three sides. An elemental fertility and plenty, peaceful with a "hushed repose," offering the weary travellers a womb-like security. It was a veritable garden of Eden, free of the postlapsarian flaws of life, and--- as Melville mentions more than once--- free of serpents.

Its natives, too, seemed free of any flaws in their appearance imbued with the pristine, Adamic perfection.¹¹ From the beginning, when the ship was invaded by a "picturesque band of sylphs" in the form of Marquesan girls; Melville, through his narrator, was "perfectly amazed" by the appearance of the natives, by their "extreme youth, the light clear brown of their complexions, their delicate features, and inexpressibly graceful figures, their softly moulded limbs, and free unstudied action"-- all these, to the ragged, scarred, and rag-tag white crew, "seemed as strange as beautiful" (Typee, 15).

Another lovely tableau is presented to Tommo on his first encounter with Typees-- symbolically, his introduction to Typee life was in the form of a pair of young lovers, "a boy and a girl, slender and graceful, and completely naked. . . An arm of the boy, half screened from sight by her wild tresses, was thrown about the neck of the girl, while with the other he held one of her hands in his"

(Typee, 68). On his first meeting with Mehevi, chief of the Typees, Tommo is reminded of the Noble Savage. He observes that, "from the excellence of his physical proportions, [Mehevi] might certainly have been regarded as one of Nature's noblemen" (Typee, 78)--but Mehevi was no exception in the valley of Typee. "In beauty of form [the natives] surpassed anything [Tommo] had ever seen. Not a single instance of natural deformity was observable in all the throng. . . . With these exceptions, [light scars of battle,] every individual appeared free from those blemishes which sometime mar the effect of an otherwise perfect form" (Typee, 180). Nor was their beauty merely the absence of deformity: the typees were handsome of their own accord; so much so, that "nearly every individual of their number might have been taken for a sculptor's model." Not only was their physique of excellent proportions, but their faces, their teeth, "in their purity and whiteness, were actually dazzling to the eye" (Typee, 181), and the rest of their features were well formed, attesting "the uninterrupted healthfulness of their natural mode of life."

A perfect example of male Marquesan beauty may be seen in Melville's depiction of the "taboo kannaka" Marnoo, representing, according to Baird, "the archetypal. . . idealized youth."¹²

[Marnoo] could not have been more than twenty-five years of age, and was a little above the ordinary height; had he been a single hair's breadth taller, the matchless symmetry of his form would have been destroyed. His unclad limbs were beautifully formed; whilst the elegant outline of his figure, together with his beardless cheeks, might have entitled him to the distinction of standing for the statue of the Polynesian Apollo; and indeed the oval of his countenance and the regularity of every feature reminded me of an antique bust. But the marble repose of art was supplied by a warmth and liveliness of expression only to be seen in the South Sea Islander under the most favorable developments of nature. The hair of Marnoo was a rich curling brown, and twined about his temples and neck in little close curling ringlets, which danced up and down continually when he was animated in conversation. His cheek was of a feminine softness, and his face was free from the least blemish

of tattooing, although the rest of his body was drawn all over with fanciful figures, which. . . appeared to have been executed in conformity with some general design. (Typee, 135-36).

But, on Marnoo, the tattoo was no deformity: in fact, it only added to the attractiveness of that well-liked youth:

Traced along the course of the spine was accurately delineated the slender, tapering, and diamond-checked shaft of the beautiful "artu" tree. Branching from the stem on either side, and disposed alternately, were the graceful branches drooping with leaves all correctly drawn, and elaborately finished. Indeed, this piece of tattooing was the best specimen of the Fine Arts [Melville] had yet seen in Typee. A rear view of [Marnoo] might have suggested the idea of a spreading vine tacked against a garden wall. Upon his breast, arms, and legs, were exhibited an infinite variety of figures; every one of which, however, appeared to have reference to the general effect sought to be produced. The tattooing. . . was of the brightest blue, and when contrasted with the light olive color of the skin, produced an unique and even elegant effect. A slight girdle of white tappa, scarcely two inches in width, but hanging before and behind in spreading tassels, composed the entire costume of [Marnoo]. (Typee, 136).

Similarly, the mild and hospitable Media, "gallant gentleman and king" of Odo, "stood like a palm-tree[,] about whose acanthus capital droops not more gracefully the silken fringes, then Media's locks upon his noble brow" (Mardi, I, 222).

Not only does Melville describe the savage as comely in physical features, but he shows the savage's face as capable of expressing the greatest emotional intensities. The savage face is no pocker face. Its possessor is ashamed of nothing: hence the savage has nothing to hide. Such is the face of Queequeg:

his countenance. . . had a something in it which was by no means disagreeable. You cannot hide the soul! Through all his unearthly tattooings, [Ishmael] thought [he] saw the traces of a simple honest heart; and in his [Queequeg's] large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils. And besides all this, there was a certain lofty bearing about the pagan, which even his uncouthness could not altogether maim. He looked like a man who had never cringed and never had a creditor. (Moby-Dick, I, 60-61).

It was, however, for his luscious description of the female savage that Melville was much noted and criticised in his lifetime.¹³ Polynesian women were not only well-proportioned, "soft, plump, and dreamy-eyed" (Omoo, 129), who, though of rather un-Caucasian features, were still able to compete in beauty "with the most celebrated beauties of [a European's] own land" (Typee, 184), but did not need to augment their charms in any artificial way. Far from being the filthy savages of popular imagination, the Typee women were very clean, bathing frequently-- to which Melville attributed their "marvellous purity and smoothness of skin" (Typee, 183). While their European counterparts would spend, as did Mrs. Glendinning, many hours at their toilet, beautifying themselves with artificial cosmetics, the Typee girls would simply anoint their "long, luxuriant, and glossy tresses" with the fragrant oil of a nut. Simple as this preparation was, it "would not be out of place even upon the toilette of a [European] queen," imparting to the hair a delightful odor, and rendering in it "a superb gloss and a silky fineness" (Typee, 230).

The most perfectly delineated "beauteous nymph" is Tommo's companion, Fayaway. The portrayal is "pure sensuousness conveyed in a manner of an odalisque; in its more significant form it is a . . . revolt against what [Melville] sees as the artificiality of civilization"¹⁴ and its forbidding, joyless prudery.

[Fayaway's] complexion was a rich and mantling olive, and when watching the glow upon her cheeks [Tommo] could almost swear that beneath the transparent medium there lurked the blushes of a faint vermilion. The face of this girl was a rounded oval, and each feature as perfectly formed as the heart or imagination of man could desire. Her full lips, when parted with a smile, disclosed teeth of a dazzling whiteness; and when her rosy mouth opened with a burst of merriment, they looked like the milk-white seeds of the "arta," a fruit of the valley, which, when cleft in twain, shows them reposing

in rows on either side, inbedded in the red and juicy pulp. Her hair of the deepest brown, parted irregularly in the middle, flowed in natural ringlets over her shoulders, and whenever she chanced to stoop, fell over and hid from view her lovely bosom. Gazing into the depths of her strange blue eyes, when she was in a contemplative mood, they seemed most placid yet unfathomable; but when illuminated by some lively emotion, they beamed upon the beholder like stars. The hands of Fayaway were soft and delicate as those of any countess; for an entire exemption from rude labor marks the girlhood and even prime of a Typee woman's life. Her feet, though wholly exposed, were as diminutive and fairly shaped as those which peep from beneath the skirts of a Lima lady dress. The skin of this young creature, from continual ablutions and the use of mollifying ointments, was inconceivably smooth and soft. (Typee, 85-6).

Not only was Fayaway physically beautiful--- according to Melville's standards of European beauty, including Lucy-like blue eyes (an extreme rarity among the brown-eyed Polynesians: could Fayaway have been the child of a former "Tommo", one wonders?)-- but she possessed a disposition to match her corporeal loveliness, and a face "singularly expressive of intelligence and humanity" (Typee, 108). The "easy unstudied graces of a child of nature. . . breathing from infancy an atmosphere of perpetual summer, and nurtured by the simple fruits of the earth; enjoying a perfect freedom from care and anxiety, and removed effectually from all injurious tendencies" (Typee, 86)-- these captivated Tommo's heart. The soft, mild, feminine way of life in the confined, uterine valley of Typee, in the devoted companionship of a maternal Kory-Kory and of a sublimely beautiful and luxuriantly erotic dark woman, who could, like Isabel, play a "soft dulcet" instrument with the most engaging grace (Typee, 228)-- these were the inducements to stay in Typee valley, coddled by nature and by the predominately feminine, ovarian existence, with its "abandoned voluptuousness," and to live in a womb-like security and in a fetal lack of care or strife.

One of the important characteristics of the ovum is, as was mentioned above, its ability to sustain life by containing sustenance and nutriment. This, plenty, was one of the most pronouncedly ovarian features of savage life. Mention was made before to the fertility and greenness of the land; this lush fertility provided plenty in the most lavish measures. There was never a lack of food; nor was there ever a dearth of feasting. Melville's description of the Feast of the Calabashes is one rhapsody of plenty. The frequent feasts with which Taji and his companions are regaled while they are in the mythical South Pacific of the beginning of Mardi, as, for example, in Chapter LXXIV of that romance, is another expression of the elemental fecundity of nature which Melville used as a setting for his pictures of savage life. Nor was all this plenty garnered with much toil. The curse of the Fall, "In the sweat of thy face shalt thou eat bread," did not seem to apply to the South Seas Eden or to its innocent inhabitants. Only the whites in Tahiti worked hard for their living. One need only compare Zeke and Shorty's arduous raising of "murphies" with Captain Bob's method of "Tahitian farming," consisting of his "[owning] several groves of breadfruit and palm, and never [hindering] their growing," or his very occasional visits to his taro patch (Omoo, 118), to see how much less strenuous was native life, and how much more dependent were the natives, consequentially, upon the fickle bounty of nature. Even so, normally, one's wants were easily gratified when living as a savage: "fuel, house-shelter, and, if you please, clothing, may be entirely dispensed with" (Omoo, 253). In many primitive societies, anthropologists tell us, women have to slave and sweat in their duties; but not in Typee.¹⁵

Nowhere are the ladies more assiduously courted; nowhere are they better appreciated as the contributors to our highest enjoyments; and nowhere are they more sensible of their power. Far different from their condition among many rude nations, where the women are made to perform all the work while their ungallant lords and masters lie buried in sloth, the gentle sex in the valley of Typee were exempt from toil, if toil it might be called that, even in a tropical climate, never distilled one drop of perspiration. Their light household occupations, together with the manufacture of tappa, the platting of mats, and the polishing of drinking-vessels, where the only employments pertaining to women. And even these resembled those pleasant avocations which fill up the elegant morning leisure of our fashionable ladies at home. (Typee, 204).

Only Tinor was conspicuous by her industry: but the accepting Typees did not condemn her for her relatively excessive activities.

Living amidst such plenty, and a plenty available to everyone with the minimum of exertion, the Typee savages knew no want. This tended to create a sense of liberal largesse. The freedom from material concerns and anxieties over survival created in the savages a nature lacking in materialism or in a strong sense of property.¹⁶ Locks were unknown; things were left lying about; yet, nothing was ever stolen. Nor did anyone expect a return for his favours. This materialistic quid-pro-quo of the marketplace, so much an ineffaceable feature of the white civilization, was unknown to savages. After rescuing the man who taunted him aboard the schooner, Queequeg did not expect any reward for this natural act. "He did not seem to think that he at all deserved a medal from the Humane and Magnanimous Societies. He only asked for water-- fresh water-- something to wipe the brine off" (Moby-Dick, 76), and not for any pecuniary reward. Another sailor who did not possess white man's sense of material value was Wymontoo, who, as wages for his service as sailor, asked only for "a red shirt, a pair of trousers, and a hat, which were to be put on there and then" (Omoo, 28). This lack of obsession with

the material, and consequent lack of the development of a sense of material value, were, unfortunately, used to a terrible advantage by the unscrupulous white traders.

The plenty of nature is reflected in her essential womanliness. In opposition to the man-made town, which "hath but one dress of brick turned up with stone,"¹⁷ the country has a different appearance not only every day of the year, but, sometimes, "she changes her dress twenty-four times in the twenty-four hours" (Pierre, 16). This is an example of womanly variety and fickleness, but also of the cyclical and fertility of nature.¹⁸ The savage, living in the lap of nature, "fed strong and drank deep of the abounding element of air" (Moby-Dick, I, 189), nursed by nature and her goodness. Even his buildings, that part of man's activity which is most spermatoid, even they reminded him of nature, built as they were of natural materials, thatched with leaves and grass, in close proximity to trees and water. Every savage place of dwelling was "a pleasant place for a lounge," some of the public halls resembling groves with their many columns of cocoa-nut trunks, and some even had little rivulets running through them. One such place, very well described by Melville, was Donjalolo's House of the Morning (Mardi, I, 270-71).

But the most indicative description of the savage's being a part of nature is Melville's telling how well adapted he was to water. Water is well known as a female symbol; so are bodies of water, such as the most clearly womblike bay of Nukuheva (Typee, 23), or the sea in general. The Negro Daggoo "harmoniously rolled his fine form" "to every roll of the sea" with an unconscious acceptance, with "a cool, indifferent, easy, unthought-of, barbaric

majesty" (Moby-Dick, I, 279), showing himself to be a part of the sea, of nature. Similarly, the inhabitants of Polynesia are proverbial in their easy familiarity with the sea. Like embryonic forms, they seem to live in amniotic fluid. "No wonder that the South Sea Islanders are so amphibious a race, when they are thus launched into the water as soon as they see the light. [Melville was] convinced that it is as natural for a human being to swim as it is for a duck. And yet in civilized communities how many able-bodied individuals die. . . from the occurrence of the most trivial accidents!" (Typee, 229). The Typees, on the other hand, "propelled themselves through the water" with such "ease and grace," "and their familiarity with that element, were truly astonishing" (Typee, 131). They seemed as much a part of water, of nature, as are fish.

The feeling of being a part of nature led the savage to a natural acceptance of his own body, with all its physical processes and weaknesses. This unconscious acceptance, which was earlier mentioned as characteristic of an ovarian mentality which sees no separation between itself and the world, showed itself in the savage dislike for covering up the natural. The Typees saw in the clothes of the missionary's wife a deception which they considered had been practised upon them. Much to her horror, the Typees stripped her, giving her to understand that she "could no longer carry on her deceits with impunity" (Typee, 7). In their dislike for everything artificial and unnatural,¹⁹ the savages took mostly natural objects for their adornment. Bits of wood, shells, animal teeth, or, the most natural of all-- flowers. "People may say what they will about the taste evinced by [civilized] fashionable ladies in dress,"

writes Melville. "Their jewels, their feathers, their silks, and their furbelows would have sunk into utter insignificance beside the exquisite simplicity of attire adopted by the nymphs of the vale. . . . [The] stiffness, formality, and affection [of European beauties] contrasted with the artless vivacity and unconcealed natural graces of these savage maidens" (Typee, 161) would be like a Venus de' Medici placed beside a milliner's doll. For these "artless creatures," "Flora was their jeweller" (Typee, 87). Feeling themselves to be as much a part of nature as the flowers they wore, "the maidens of the island were passionately fond of flowers, and never wearied of decorating their persons with them." But not only was their love for the natural expressed in their adornment: native food, similarly, was the most simple and natural. "With a small pinch of [salt] in on one hand, and a quarter section of a bread-fruit in the other, the greatest chief in the valley would have laughed at all the luxuries of a Parisian table" (Typee, 114).

Being so simple and pure, the savage had no burden of guilt or sin to inhibit his natural actions, which were performed with the complete spontaneity of one not given to an examination of his motives or to an anatomising of his passions. This spontaneity and lack of restraint in the behaviour of the savage was one of the first things which Melville noticed. Compared with the tyrannical self-control demanded of sailors in the ship, the "strange outcries and passionate gesticulations" (Typee, 13) of the savages appeared violent indeed. The native girls were "sparkling with savage vivacity, laughing gaily at one another, and chattering away with infinite glee" (Typee, 14). This lack of inhibition and untrammelled vivacity carried

itself into every one of the savages' activities, even that of attending church, where each face was "suffused with the peculiar animation of the Polynesians . . . Every robe is rustling, every limb in motion, and an incessant buzzing going on throughout the assembly" (Omoo, 171). The most shocking example-- should one consider European taste-- of the savage lack of inhibitions is Melville's account of the wife of King Mowanna of Nukuheva who, during a reception by the French commodore, suddenly noticed a tattooed sailor, and, without any inhibitions, yet with complete innocent informality, pulled open his shirt and lifted the legs of his trousers, so that she may see his tattoos better. "She hung over the fellow, caressing him, and expressing her delight in a variety of wild exclamations and gestures" (Typee, 8), and finally, to the complete horror of the assembled Frenchmen, the queen lifted up her own skirts so that the sailor may be able to admire her own tattoos.

Having no restraining regulations about the impropriety of wearing colourful clothes, or the love of colour in general, the savage found it not the least improper, like Babo, to use colourful flags as aprons. There are many scenes in Melville's novels depicting the savage's "love of bright colours and fine shows ("Benito Cereno", 121)." Even it was the hated French soldiers drilling, the natives, living in the present, and able to suspend their sense of historic association for a moment, stopped to admire the fine show-- while innocent of the barbaric murderousness behind it (Typee, 17). Not only did savages like watching others make a show: their whole emotional orientation was outwards, towards others. This made them lovers of ceremonies and of rites, in which the whole community participated.

Melville alludes many times to the natives' love of dancing-- a thing which even the strict missionaries, reinforced by kannakippers, could not eradicate-- many of these dances being of a frankly sexual nature. The forbidden Lory-Lory of Tahiti is described almost in the same terms as a sexual intercourse. As in sex, the participant experienced the complete surrender of her being to the act. The girls of Tamai danced not only with their legs, but with their whole being. They become united with the spirit of the dance: not performers of certain movements, but these same movements themselves. "They abandon[ed] themselves to all the spirit of the dance, apparently lost to every thing around"(Omoo, 241).

Whichever action the savage undertook, he did it with a complete immersion in it, to the point of losing himself in the action. All his being became the action, and all his emotions were allowed free expression of this action and of the effort involved in it. "The lively countenances of [the savages] are wonderfully indicative of the emotions of the soul. . . [Melville] could plainly trace, in every varying expression of their faces, all those passions which had been thus unexpectedly aroused in their bosoms"(Typee, 142). Even the act of eating was performed by the savage with complete integrity and lack of artificial restraints such as the civilized man's table-manners. Not ashamed to show their enjoyment of the food, the savage harpooners aboard the "Pequod" ate with "care-free licence and ease," with a "frantic democracy," "[chewing] their food with such a relish that there was a report to it"(Moby-Dick, I, 188). Like in their eating, so in every other act, the savages were totally alive, totally immersed, totally unafraid to express the full vitality

of their actions.

So uninhibited were the savages, that every simple, even trivial, event would give them joy. When Melville made pop-guns for the Typees, he was very surprised at the overwhelming popularity of his invention.

[Melville] was more and more struck with the light-hearted joyousness that everywhere prevailed. The minds of these simple savages, unoccupied by matters of graver moment, were capable of deriving the utmost delight from circumstances which would have passed unnoticed in more intelligent communities. All their enjoyment, indeed, seemed to be made up of the little trifling incidents of the passing hour; but these diminutive items swelled altogether to an amount of happiness seldom experienced by more enlightened individuals, whose pleasures are drawn from more elevated but rarer sources. (Typee, 144)

But not only in playing with pop-guns did the natives show their artless vivacity: in their daily lives, the Typees "[appeared] to discover abundant matter for comment in the most trifling occurrence" (Typee, 73). Since every portion of a savage's life is interesting to him, and since the ease of life amid nature is so great, savages do not know the separation between vocation and avocation, work and play. Their employments were pleasures (Typee, 150). The "peculiar love in negroes of uniting industry with pastime" ("Benito Cereno", 72) was expressed, aboard the Neversink, with "cheering songs" to lighten the coloured cooks' toil. In contrast, the other sailors were forbidden to sing during the performance of their duties (White Jacket, 73). Another Negro, Pip, was a good representative of the savage's general mirthfulness, having "that pleasant, genial, jolly brightness peculiar to his tribe; a tribe which ever enjoys all holidays and festivities with a finer, freer relish than any other race" (Moby-Dick, II, 165-66).

From this ease of expression and thorough enjoyment of life appears the savage's childlike aspect, one which receives and assimilates without being critical-- since, as was shown above, a critical attitude is the hallmark of detachment. An example of the savage's basic receptivity and accepting attitude can be seen in the basic hospitable way of life of the savage. This attitude of hospitality springs out of the savage's basic desire to please. Thus, to please white men, Tahitians tell of having known Captain Cook, although that worthy white explorer lived a good hundred years before them (Omo, 119). Another expression of the desire to please can be seen in the great wave of conversions to Christianity, and by the proselytes' pretending "to be wrought up to madness by the preaching which they heard" (Omo, 175). To the missionaries, this seemed the evidence of the power of the Most High, but to the natives, it was simply an expression of the desire to please their guests, the white strangers who expected them to become frenzied at the word of their incomprehensible god.

When the narrator and his companion Jarl reached Odo, the natives "ran up to their waists in the sea. . . . Quick as a thought, fifty hands were on the gunwale: and, with all its contents lifted bodily into the air, the little Chamois, upon many a dripping shoulder, was borne deep into the groves" (Mardi, I, 188-89) -- such was savage hospitality! Similar scenes repeatedly occurred in every description of the savage. The Indian, who would open his door to his ruthless enemy, the Indian-Hater (The Confidence Man, 201), the Nukuhevans, who greeted with fruit and merriment the newly arrived Dolly, the many scenes of hospitality towards Tommo during

his sojourn in the valley of Typee-- these are but a few mentions of the friendly, giving, hospitable nature of the savages. One such description occurs in Omoo:

[The Tahitians] gave us a hearty meal; . . . they assured us, over and over again, that they expected nothing in return for their attentions; more: we were at liberty to stay as long as we pleased; and as long as we did stay, their house and every thing they had, was no longer theirs, but ours; still more: they themselves were our slaves-- the old lady, to a degree that was altogether superfluous. This, now, is Tahitian hospitality! Self -immolation upon one's own hearth-stone for the benefit of the guest. (Omoo, 254).

This ovarian sense of accepting and nourishing displayed in the hospitality of savages is caused by their basic maternal nature. The Typees' treatment of Tommo was typically maternal. Tommo was taken care of like a child, regarded by Kory-Kory as a "forward, inexperienced child, whom it was [Kory-Kory's] duty to serve at the risk of offending" (Typee, 89-90). He was fed by hand, much against his remonstrances, as would be a child (Typee, 88). Kory-Kory's mother Tinor treated Tommo as she would her own baby: "she had the kindest heart in the world and acted towards [Tommo] in particular in a truly maternal manner, occasionally putting some little morsel of choice food into [his] hand. . . like a doting mother petting a sickly urchin. . ." (Typee, 85). Captain Delano was, likewise, struck very forcibly by the maternal attitude of the savages aboard the Dominick. He describes a Negro mother who, "not at all concerned at the attitude in which she had been caught [that of breast-feeding her baby], delightedly she caught the child up, with maternal transports, covering it with kisses" ("Benito Cereno", 105). She was not singular. "Like most uncivilised women, [all the Negresses aboard] seemed at once tender of heart and tough of constitution;

equally ready to die for their infants or fight for them. Unsophisticated as leopardesses; loving as doves." This show of maternal acceptance and warmth "somehow insensibly deepened [Captain Delano's] confidence and ease" ("Benito Cereno", 106), making him feel so protected and baby-like, that he missed the recognition of the dark evil lurking under the seeming cordiality of the Negroes.

The ever-present sense of maternal protectiveness and bounty, found even when serving a hated overlord such as Captain Cereno, was expressed, as well, in a deep sense of compassion. Fayaway was the essence of mother-like compassion, especially towards the wounded Tommo.

There was a tenderness in her manner which it was impossible to misunderstand or resist. Whenever she entered the house, the expression of her face indicated the liveliest sympathy for [Tommo]; and moving towards the place where [he] lay, with one arm slightly elevated in a gesture of pity, and her large glistening eyes gazing intently into [his], she would murmur plaintively, "Awha! awha! Tommo," and seat herself mournfully beside [him]. (Typee, 108).

Being fickle and easily amused, the savage's sense of compassion did not last long, however. The Tahitian girls who came to visit the men jailed in the Calabooza came to laugh, and not to commiserate with them. While, doubtlessly, they could understand the suffering of the sailors, the unnatural method of causing men to suffer was more an object of hilarity than pity to them. When they did sympathise with others, however, savages had a most refined sense of delicacy.

Queequeg is one example: in leaving Ishmael to dress alone, he made "a very civilised overture." "These savages have an innate sense of delicacy," asserts Melville; "say what you will[,] ' it is marvellous how essentially polite they are. . . [full of] so much civility and consideration" (Moby-Dick, I, 34) .

This sense of sympathy and delicacy was not, as with many civilized men, an artificial pose, or merely a matter of "good public relations." It was spontaneous, heartfelt, free of any artifice, and completely natural. Being so in tune with nature, so much in contact with the Emersonian Over-Soul, the "universal throb" of Hawthorne, the savages accept nature in all her mindless perversities. They do not fear nature, just as they do not fear their own selves. With intrepid calm, the savage harpooners faced the whale. If they died in the chase, they were ready to accept death as part of nature, and had none of white man's superstitions about death, graveyards, coffins, or squids. In fact, both Queequeg and Samoa are shown to have some control over their own health and mortality. Samoa's amputated arm, an operation which he performed upon himself with resigned serenity, healed very quickly: Tommo's much less severe wounded leg would not heal for all his months in Typee Valley. So was it with Queequeg: "it was Queequeg's conceit, that if a man made up his mind to live, mere sickness could not kill him; nothing but a whale, or a gale, or some violent, ungovernable, unintelligent destroyer of the sort" (Moby-Dick, II, 250-51). When Queequeg was on his deathbed, however, he felt no terror of death, feeling, rather, that he would soon rejoin the great elemental spirit of the universe. Not dreading the union with the Mother-Earth (a belief which, as Frazer has shown, is an interpretation of death which many primitive people hold), Queequeg's eyes, the windows of his soul, "seemed growing fuller and fuller; they became of a strange softness and lustre; and mildly but deeply looked at you there from his sickness, a wondrous testimony to that immortal health in him which could not die. . . . His eyes

seemed. . . like the rings of Eternity "(Moby-Dick, II, 246)."

Civilized man, like Ahab, died with a curse against nature and her force, the Whale. A savage steals into death softly, feeling himself reborn into the lap of nature's eternal motherhood, and rejoins the Over-Soul as a drop of brine rejoins the main, maternal, sea. It must not be assumed, however, because the savage accepted death with resignation, and did not make a prodigious fuss about it, that he must be a coward. For bravery, the Indians were proverbial. This is seen in the character of Tashtego, whose ancestors were valiant hunters on land, just as he has become a hunter of whale in the sea (Moby-Dick, I, 148).

It was mentioned above that democracy is an ovarian system. Under the motherhood of nature, all-accepting and ever-sustaining, a primordial equality seems to unite all men. Every person, similarly fashioned by Oro (God), is "worthy to stand erect before him[.] Oro is almighty, but no despot"(Mardi, II, 30). Nature is not false to any of her children, be they white, black, brown or red. Taji was soon shamed out of his superior pose as a white god, telling himself, "Look to thy ways. . . and carry not thy crest too high. Of a surety, thou hast more peers than inferiors. . . Bear theyselves. . . not haughtily. . . Sport not too jantily thy raiment, because it is novel in Mardi. . . Be not a 'snob,' Taji"(Mardi, I, 205-06). Thus, the white American, coming from a world of strict authority and social stratification aboard the Arcturion,²⁰ accepted King Media's offer of democratic dealing while on his ship, for they were all fellow-sailors. "'Are we not all now friends and companions?' [Media] said. 'So companions and friends let us be. I unbend my bow; do ye likewise.'

'But are we not to be dignified?' asked Babbalanja. 'If dignity be free and natural, be as dignified as you please; but away with rigidities'"(Mardi, I, 242). Thus, although Media was a king, and a severe judge for those who deserved judgement, the only obeissance he demanded was the salute by a naked chest, "Very convenient for the common people, this; their half-clad forms presenting a perpetual and profound salutation"(Mardi, I, 235.) In the spirit of equality, Media would render the same homage to his people (Mardi, II, 4), the act of homage being an act of laying bare one's breast, in showing that one has no treacherous or vile intentions. Democracy was the prevailing form of government in Typee, as well. The distribution of commodities such as fish was marked by the strictest of impartiality, guarded by rigorous taboos ensuring that everyone in the community would get his share (Typee, 207). Like King Media, Chief Mehevi was a believer in equality and in the absence of the whole elaborate regalia which goes, in more civilized communities, with the idea of a leader. "There was little more than a slight difference in costume to distinguish the chiefs from the other natives. All appeared to mix together freely, and without any reserve"(Typee, 185). Compare this natural, unconscious sense of equality and democracy with the oft-expressed ideal of Democracy in Vivenza (the United States), to the statements like the hieroglyphic chiselled into the arch in Vivenza's capital, "'In-this-re-public-can-land-all-men-are-born-free-and-equal'" (Mardi, II, 224) contrasting with the notices for escaped slaves of the tribe of Hamo, also posted on the pedestal near the arch, as a sort of underside to this picture of democracy for all, "'Except-the-tribe-of-Hamo.'"

This spirit of democracy of the savage's was based not on

well formulated philosophical concepts, as was the American Declaration of Independence,²¹ but on an unconscious, instinctual and unexamined feeling for the equality of all men. The "one admirable trait. . . which, more than any thing else, secured [Melville's] admiration" was "the unanimity of feeling [the Typees] displayed on every occasion. With them there hardly appeared to be any difference of opinion upon any subject whatever. They all thought and acted alike" (Typee, 203). Besides being an example of the non-differentiation on the ovarian personality, it is also an expression of the basic similarity of aspiration and Weltanschauung on which, at its most basic form, the democratic ovarian society is founded. Such similarity of outlook and goals creates an approach free of interpersonal friction, free of quarrels, a feeling of the community being "one household, whose members were bound together by the ties of strong affection" (Typee, 204). This led to a cooperative way of life, one which is, essentially, Communist, in which "every thing was done in concert and good fellowship" (Typee, 203).

In such an atmosphere of equality, of sharing and of trust, friendship flourished much better than in civilized society, with its man-made conventions, its stratified social structure, and its insistence on "No Trust." The concept of "tayo," or "bosom friend," was one of the most sacred institutions in Polynesia. Friendship was protected by a rigorous taboo, operating even if the two friends belonged to two warring tribes (Typee, 139-40). In such a manner was Marnoo able to visit the valley of the Typees, otherwise the enemies of his own tribe. Making bosom friends among the savages was a natural, instantaneous act, attended with no stilted ceremony.

"In the annals of [Tahiti] are examples of extravagant friendships, unsurpassed by the story of Damon and Pythias: in truth, much more wonderful; for, notwithstanding the devotion-- even of life in some cases-- to which they led, they were frequently entertained at first sight for some stranger from another island" (Omoo, 152). So great was the savage's trust, and so instantaneous his offer of friendship, that a simple exchange of names was enough to establish "good will and amity" among strangers (Typee, 72). The best illustration of this effect of elemental trust and friendship is shown between Ishmael and Queequeg. "I began to feel myself mysteriously drawn towards [Queequeg]," states Ishmael, before offering his pipe to Queequeg. After smoking from the same pipe, Queequeg pressed his forehead against Ishmael's, embracing him and saying that "henceforth [they] were married; meaning, in his country's phrase, that [they] were bosom friends; he would gladly die for [Ishmael], if the need should be. In [an American] countryman this sudden flame of friendship would have seemed much too premature, a thing to be much distrusted; but in this simple savage those old rules would not apply" (Moby-Dick, I, 63).

Savage society was man-centred.²² Their religion was at their service; they were not slaves of their gods. It is characteristic of the ovarian outlook to be little concerned with cerebral questions of metaphysics or of theological quiddities. The natives of Typee were either "too lazy or too sensible to worry themselves about abstract points of religious belief" (Typee, 171). "On the whole," states Melville, "I am inclined to believe, that the islanders in the Pacific have no fixed and definite ideas whatever on the subject of religion. . . . In truth, the Typees. . . submitted to no laws human or divine"

(Typee, 177), with an "unbounded liberty of conscience" (Typee, 171) prevailing among them. Their religious ceremonies-- in as much as Melville was allowed to observe them²³-- seemed to be simple and direct. In applying the taboo, "There was little ceremony about the matter" (Omoo, 20). The act consisted simply in wrapping a piece of white tappa around the tabooed object. This simple "mystic symbol of the ban" was sufficient.

In a similar way, the laws of savage communities were as simple as their religion. Living in natural law, and feeling no separation between himself and the rest of nature, the savage had no need for the elaborate superstructure of codified man-made law, with all its arbitrariness and artifice. "Everything went on in the valley [of Typee] with a harmony and smoothness unparalleled. . . in the most select, refined, and pious associations of mortals in Christendom" (Typee, 200), despite the lack of legal machinery to enforce order and honest dealing. "During the time [Melville] lived among the Typees, no one was ever put upon his trial for any offence against the public. To all appearances there were no courts of law or equity. There was no municipal police. . . In short, there were no legal provisions whatever for the well-being and conservation of society, the enlightened end of civilized legislation." In fact, Melville has tempted to say that, except for the mysterious taboo, the savage communities were shackled by no other civil law. Savages did seem, however, to possess an idea of right and wrong as a priori values, and this "tacit common-sense law" governed the actions of the Typees almost as well as the Kantian model of the Categorical Imperative might have (Typee, 201).

Because of the absence of strangling and prudish laws,

relations between the sexes were much freer and more natural than in civilized communities of Melville's time. But the untrammelled licence which many people expected from such relaxation of the constant Victorian vigilance against sex was not reported by Melville. In fact, Melville pointed to the Marquesan marriage as being a cause of the relative lack of debauchery in Typee. By the Typee system of marriage, "A baneful promiscuous intercourse of the sexes [was] hereby avoided, and virtue, without being clamorously invoked, [was]. . . unconsciously practised" (Typee, 192).

The Marquesan system of marriage was a plural marriage of a particular kind: "a plurality of husbands, instead of wives; and this solitary fact speaks volumes for the gentle disposition of the male population" (Typee, 191). This system of polyandry, which psycho-analytic thinkers claim to have been one of the most striking features of the theorised prehistoric period of matriarchy, was one of the most direct illustrations of the matriarchal, ovarian nature of Typee.²⁴ Though men outnumbered women, women, by their scarcity, were the more valued sex. Even an important leader such as King Mehevi was not exempt from such a system, and had to marry his wife together with her young husband. The contracting of such a marriage was "of a very simple nature. Perhaps the mere 'popping the question'. . . followed by an immediate nuptial alliance." The dissolution of such a marriage was also an exceedingly simple matter; but, "As nothing stands in the way of separation, the matrimonial yoke sits easily and lightly, and a Typee wife lives on very pleasant and sociable terms with her husbands. On the whole wedlock, as known among these Typees, seems to be of a more distinct and enduring nature" than elsewhere (Typee, 192).

Melville was puzzled, at first, by this particular system of marriage. Only after many explanations was he able to understand it. Similarly, Melville admits to being puzzled by the taboo system. This, however, he never did understand. It remained as mysterious to him as it was to many South Sea explorers. But Tommo's attempt to understand the taboo was destined to fail: the taboo was not a rational law. It stemmed from mysterious forces, ones which could not be verbalised. It was an unconscious prohibition, and the "why" of it cannot be fathomed by reason.²⁵ This mysterious, seemingly irrational nature of the all-governing system of taboos added further to Tommo's bafflement. Being a product of a spermatocentric system, instead of accepting life as he found it, Tommo was always trying to understand and to "[attribute] to some adequate motive" the many features of sav^{age} life which he found inscrutably enigmatic and elusive to rational analysis (Typee, 120). Why should the savages keep him? Did they merely try to fatten him, to eat him later in a cannibal feast? If so, why did they let Toby go? Why not eat him now? Why all the bother about his health and his happiness? Such questions gave Tommo no rest. In the end, the whole puzzling tangle seemed to him "inexplicable."

Tommo may have been forewarned about the darker aspects of savage life, but, like Amasa Delano, he was quickly disarmed by the apparent simplicity, charm, and friendliness of the Typees. As the stay in Typee-Vai continued, Tommo began to feel a certain dread of the savage. His observations become less and less physical, less and less ideal. The savage idyll began to cloy, and Tommo developed the overpowering necessity of escaping from the maternal valley-- even if such an escape involved a return to civilization with all its tyranny and

injustice. Typee life was happy: but Tommo needed more than this simple happiness. To a savage like Marnoo, such a life was enough. "Plenty moee-moee (sleep)-- plenty ki-ki (eat)-- plenty whihenee (young girls)-- Oh, very good place Typee!" (Typee, 241). There were no books in Typee, however, nor any art, save for tattooing and ornamenting spears. Idol-carving was in a decline, and the native metaphysical system was too simple to engross a mind like Melville's. To Tommo, Melville's spokesman, the stay in Typee was a pleasant interlude. It could not have been a stay for life. Unlike the simple-minded Lem Hardy, he never did want to burn his bridges to civilization, for civilization, with all its mental force and dynamic, restless sense of the quest, was, in the long run, more Melville's medium than the childlike, torpid life on an immediate, instinctual, ovarian level. Melville's God was a terrible, all-high, titanic concept, one against whom Ahab could storm and rage. Typee's chief god, Moa Artua, was swaddled like an infant, and was treated like a surly child (Typee, 175-77). Melville could not believe in such a "baby-god," and could not worship in a way resembling "a parcel of children playing with dolls and baby houses" (Typee, 176). Melville wanted very much to believe in something. Melville's close friend Hawthorne was right when he remarked that "[Melville] will never rest until he gets hold of a definite belief. . . . He can neither believe, nor be comfortable in his unbelief."²⁶ Melville could worship only that which commanded his intellect as well as his heart. Standing for the heart, he, nonetheless, craved the intellectual. The poetic idea of the "Unpardonable Sin" which Hawthorne expressed in the story of Ethan Brand was answered by Melville's prose opinion that, in most cases, "in those men who have

fine brains and work them well. . . the head only gives the richer and the better flavor."²⁷

Melville does not develop Tommo into a great intellectual. The reader is left to deduce Tommo's intellect from his style and vocabulary-- the richness of which led to the contemporaneous opinion that the book was wholly fiction, since no common sailor, whose Yale college and Harvard were merely a whaling ship, could have written such a fine narrative. Nonetheless, Tommo to a great extent is Melville, and is continuous, as Mumford claims, with the rest of Melville's heroes, each one of them being a portrait of some facet of Melville's own mind. Thus, Tommo, like Melville, could well feel constrained by the intellectual simplicity of the savages. "There was no one [in Typee] with whom [Tommo] could freely converse; no one to whom [he] could communicate [his] thoughts" (Typee, 231). Only the presence of another civilized man, like Toby, could have made his imprisonment in the womb of Typee more endurable. Even when he reached a location which he considered worth taking up as a permanent home, Melville's narrator (in essence, Melville himself) tried to make the place into a 'little Europe' (Omoo, 245). The fine intellectual cravings of young Melville are expressed in his attraction to, and idolatry of, Jack Chase, whose intellect and range of reading were very admirable. Kory-Kory and Fayaway were faithful friends. Jack, however, was a man to admire, both a friend and a teacher. To the end of his life, Melville craved a mystagogue as well as a bosom-companion.²⁸

Concomitantly with his realisation of the limits of ovarian existence, which could not supply those things which his eager mind sought so thirstily, Tommo became aware, as well, of the darker side of savage life. "[A] growing sense of horror. . . slowly assumes

domination of both narrator and reader throughout the latter half of the tale."²⁹ The full realisation of his being trapped on such a primal level of life filled Tommo with dismal forebodings. "The note of nightmarish foreboding. . . reaches a culmination of intensity in the last chapters [of Typee], with Melville's gruesome discoveries and his horror lest he be powerless to escape."³⁰ What Melville discovered was not the existence of cannibalism, about which he was informed before coming to the valley, but the realisation of the metaphysical meaning of cannibalism, and of its relation to the ovarian nature. During fertilisation, the ovum assimilates, swallows up, the sperm. Individuality is a spermatic trait. Ovarianism, striving for assimilation, detests individuality, since it stands apart refusing to be engulfed. As Miller points out, Melville's main horror was the finding that the Typees, as kind as they were, really placed very little value on individual human life.³¹ To stress the value of individual life is to emphasise the single person and his private development and differentiation from the mass of the community. To eat up a person, on the other hand, is to assimilate his individuality, reducing it to homogeneous primal hyle. Thus, Tommo's fear of cannibalism was more intense than merely being a fear of death: it was a terror of losing his being, of being resolved and made a part of Matter once more. This temptation was the real meaning of the ovarian allure: a return to the state of *primaeval* undifferentiation, of become "En-Masse" without being the Whitmanian "separate person."³² The process of becoming a distinct individual is the opposite to being incorporated. "[I]dentity comes through one's realization of separateness from this outer world. The more highly developed one's sense of self. . . the keener the awareness of one's

separateness from the not-self, of the basic hostility or indifference of the universe."³³

Melville's disgust at seeing the native way of eating fish, "raw; scales, bones, gills, and all the inside" (Typee, 208), is a manifestation of his spermatic nature, refusing to swallow up life as it is, to accept it unconsciously: only the artifice of scaling, gutting and cooking could make life palatable to a civilized man. To accept it raw, with all its gills and bones, with calm equanimity, was too distressingly reminiscent of the return to primal materiality. Melville's refusal to live above the plane of undifferentiated assimilation, and his insistence on artifice-- the mark of an individual approach, of separation from the mass--, was an expression of his spermatic rebellion and refusal to live in the womb.

On a deeper level, both the act of eating the fish and cannibalism were reminiscent, symbolically, of the loss of individuality and its consumption and fusion which occurs in the act of sexual intercourse. Chase claims that cannibalism symbolises castration.³⁴ It symbolises more than that. During the sexual act, the man's penis appears almost 'bitten off' by the vagina; it appears to be consumed, eaten, by the woman. One of the most basic masculine fears is the loss of the penis by the woman's "toothed womb." At the moment of orgasm, a man is spent; his fluids pass out of his body, leaving him weak. The sting of the orgasm is a foretaste of a death-spasm.³⁵ Thus, at the moment of climax, a person relinquishes his individuality to a super-personal power, and symbolically dies. The Typees were "lovers of human flesh"-- which may be interpreted also as sexual consumers of it.³⁶

Another terror which haunted Tommo was the danger of being tattooed, thus being made a convert to the Typee way of life, and making him unable to return to civilization should an opportunity to do so offer itself (Typee, 219-20). His full horror of being tattooed was expressed on seeing Lem Hardy, an Englishman who has decided to give up civilization entirely and be the tattooed war-lord of a savage tribe. "With a feeling akin to horror," Melville regarded the mark on Hardy's face as being "far worse than Cain's" (Omoo, 27). To submit to being tattooed would have meant to Tommo "the absorption of his personality into this universal blank of savagery"³⁷ on one side, and the act of "being initiated into the man world of Typee. . . [ending] the kind of child life he has been indulging in."³⁸ Thus, the temptation presented is ambivalent; the upshot of its solution meant being permanently trapped in the valley of Typee.

Tommo, then, cannot remain in Typee. It is tempting to believe that "the panacea for the evils that beset civilization is a return to simpler conditions," writes Briffault. "But to men and women whose soul is a product of an evolution that has transcended the conditions of primal and primitive irrationality, these would for the most part be intolerable and revolting."³⁹ A return to the "physical and mindless,"⁴⁰ to "the limitations of the primitive, the prerational, the instinctive,"⁴¹ causes stagnation in "the struggle of the soul into fulness [sic]."⁴² "The unintelligent, the spiritually timorous, the youthful, the thus-far fortunate whom grief has not yet awakened-- these are they whose lives are ruled by the heart," writes Bowen. These may be admirable people, but, as among savage societies, "there remains something incomplete about them."⁴³ "In Typee," Chase reminds us, "Eros was an

emasculated god and so was its political god; he was a god who remained a child, who was content to make his social arrangements at too low a level of maturity, a god who could not face, understand, and accept the tragic realities or larger ecstasies of human life."⁴⁴ As a solution to the discontents of civilization, "the escape into the luxuriant, closed valley of Typee is hardly an intellectual solution. It is rather the answer of a neurotic."⁴⁵ Thus, as "[t]he young hero of Typee withdrew into the past, his anxieties and pleasures were archaic, and he could finally break out of the prison of the past-- his own past-- only by a violent and tortured assertion of a nearly paralyzed will."⁴⁶ In the words of Arvin,

[Melville's] instincts had guided him rightly when they sent him wandering into the young Pacific world, and they guided him rightly when they drove him away from it again and back to civilized society, to resume a burden he had temporarily layed down-- the burden of consciousness, of the full and anguished consciousness of modern man. He had taken a long plunge into the realm of the preconscious and the instinctual, the realm of heedless impulse and irreflective drift; he had been refreshed, indeed remade, by it; but he had found there no ultimate resolution of his difficulties. Not in avoiding the clash between consciousness and the unconscious, between mind and emotion, between anxious doubt and confident belief, but in confronting these antinomies head-on and, hopefully, transcending them-- in that direction, as Melville intuitively saw, lay his right future as an adult person.⁴⁷

As a traveller stays longer among the savages, the darker side of primitive life begins to haunt him. A faint diabolism seems to emanate from the savages. As handsome as Samoa was, he appeared "a very devil to behold" (Mardi, I, 76). Tashtego was similar. "To look at the tawny brawn of his lithe snaky limbs, you would almost have credited the superstitions of some of the earlier Puritans, and half-believed this wild Indian to be a son of the Prince of the Powers of the Air" (Moby-Dick, I, 148). Throughout his work, Melville associates the Fijis with the most heinous, horrible satanic massacres, as he does the

Indians such as Mocmohoc (The Confidence Man, 198) or Red-Hot Coal (White Jacket, 336). As the three savage harpooners pitch blubber into the trying-pot, they are described as a Satanic trinity of "Tartrean shapes" (Moby-Dick, II, 179), and the reader is luridly reminded that they were the only ones who have heard of Moby Dick at the journey's beginning, and that they completed the "menorah" made up of the three mates, Ahab, and the three harpooners during the Black Mass scene (Ch. XXXVI). Added to the traveller's unease would be the many accounts of savage treachery, which may be likened to that of sharks, who looked innocent, yet were heartless (Mardi, I, 173).⁴⁸ Other things which would be found disenchanting are the superstitious nature of savages and their fickle disposition. Living in the ovarian present, with no regard for spermatic consistency, savages were tossed on the tempests of their capricious feelings, and could suddenly display the strangest passions, and the most wayward notions, with no regard to decorum or to reason, moved by the power of the moment. Their laziness, put in sharp relief by the obdurate industry of people like Zeke and Shorty, would also begin to annoy a visitor to their midst, as it has Tommo. Melville continuously refers to native indolence; charmingly prelapsarian as it was, nonetheless, great civilizations are built only by sacrifice and industry.⁴⁹

Thus, the gradual revelation of the dark side of the idyll, of the insufficiency of one pole of human experience without the other to balance it, made Tommo desperate to leave the valley of Typee with all its bounties. More and more, the realisation of the satanic

mindlessness of savagery, its complete indolence, its enigmatic treachery, and its general inactive spiritual and physical somnolence, have become burdensome to Tommo. He has had his fill of the ovarian: he was overpowered by the will to flee to the spermatic pole, that of civilization.

CHAPTER IV

ANTITHESIS: SPERMATIC CIVILIZATION

One of the best symbols which one could choose for the depiction of the spermatic polarity of human experience is that of a battleship. Its sense of discipline, social stratification maintained by convention and artifice, motility, and, above all, its ability to destroy which is its raison d'être-- all these are pronounced spermatic traits. In White Jacket, Melville tries to explore this theme, of The World in a Man-of-War (which is the novel's subtitle), and show not only the man-of-war's world, but also the world as allegorically reflected in a man-of-war. For such a comparison, Melville could count on a long tradition of the Ship of State, right down to mediaeval days, when the ship was used to symbolise the Church.¹

In a way, the "labored antithesis" which Melville drew between savage life and civilization was intended to go deeper than the difference between the ovarian "sensuous being and the [spermatic] rigors of intellectual and spiritual self-consciousness."² If so, the choice of a warship may have not been best, since the crew of such ships is, generally, composed of the dregs of humanity, of ne'er-do-wells, vagabonds, criminals and drunks. "Insolvent debtors of a minor grade, together with the promiscuous lame ducks of morality, found in the navy a convenient and secure refuge" (Billy Budd, 65). Yet, such refugees from civilization may, in a way, be the best reflection to that which they are fleeing, and, as such, point out the spermatic polarity well. It is not much different in essence from the more genteel aspects

of civilization on land, such as are shown in Pierre, Melville's only novel which does not take place, even in part, on water. In Melville's sea novels, however, there is a great diversity of characters, many of whom, men like Jack Chase, Doctor Long Ghost, Harry Bolton and Captain Vere, were well-educated and culturally inclined. Characters such as these can well represent the more intelligent stratum of society.

Despite the fact that civilization was taken to be almost self-evidently better than savagery, "a high degree of refinement. . . [did] not seem to subdue [civilization's] wicked propensities so much after all; and were civilization itself to be estimated by some of its results, it would seem perhaps better for what we call the barbarous part of the world to remain unchanged" (Typee, 17). Just as Tommo, in his curiosity to discover what savage life was, eventually found himself not completely adaptable to such a life, so did another questor seek to learn more about civilization, making the visit in a direction the reverse to Tommo's. Queequeg left his island in order to learn among civilized men how to make his people better and happier than they were. "But alas! the practices of whalers soon convinced him that even Christians could be both miserable and wicked; infinitely more so, than all his father's heathens" (Moby-Dick, I, 69). Thus, noting that the world was wicked in all meridians, Queequeg decided to be merely as a tourist in civilization, as Tommo was in Typee, but to die as he was born, a pagan.

What might have struck Queequeg first was the lack of perfect beauty among civilized men, as opposed to the perfect physical beauty of his own people. The little handsomeness that civilized men did have was mostly caused by unnatural artifice. "Stripped of the cunning artifices of the tailor, and standing forth in the garb of Eden,--

what a sorry set of round-shouldered, spindle-shanked, crane-necked varlets would civilized men appear! Stuffed calves, padded breasts," and other artificial beauty aids would account for the little handsomeness that several had, whereas savages used only the aid of Flora to beautify themselves (Typee, 181). To be truthful, there were some civilized men who were physically handsome, men such as Jack Chase or Bulkington, but Melville generally described such men as living on the fringes of civilization; like John Paul Jones, they were really half savages. The rest of civilization, however, was a nightmare of ugliness, sham, and squalor.

The symbol for this wretchedness of civilized men was the city. A place of "empty, heartless, ceremonial ways" (Pierre, 33), the city was a satanic labyrinth, containing in its "secret clefts, gulfs, caves and dens" (Israel Potter, 203) an intense, diabolical horror unmatched by the tortured vision of any great artist. It was truly a jungle. Its inhabitants were beasts of prey. Unlike undefiled nature of the savage's domain, the city was situated in ugliness of the smokestacks of myriads of "dark, Satanic Mills," empesting the air and corroding the health of every living thing. The city was poisoned by rivers "polluted by continual vicinity of man, [curdling] on between rotten warves, one murky sheet of sewerage" (Israel Potter, 211).

Melville's city was truly Dis and Erebus, as he called London in Israel Potter. Another representative city, perhaps the symbol of the seamy side of civilization which the young, innocent Yankee, Redburn, found so disillusioning, is Liverpool;

Of all the seaports in the world, Liverpool, perhaps, most abounds in all the variety of land-sharks, land-rats, and other vermin. . . . In the shape of landlords, barkeepers, clothiers, crimps, and boarding-house loungers, the land-sharks devour [the visitor], limb by limb; while

the land-rats and mice constantly nibble at his purse.

Other perils he runs, also, far worse; from the denizens of notorious [brothels] in the vicinity of the docks, which in depravity are not to be matched by anything this side of the pit that is bottomless. (Redburn, 175)

Not content to leave this corruption behind, white sailors brought this form of rottedness wherever they went. Where civilization went, there followed people like "Old Mother Tot," "keeping. . . rude [huts] of entertainment for mariners, and supplying them with rum and dice" (Omoo, 146).

In such unhealthy, unnatural setting, human life was, understandably, miserable and sordid. Redburn was overwhelmed with the number of dock-side beggars. The ubiquitous paupers seemed like an army of misery. "Every variety of want and suffering here met the eye, and every vice showed here its victims" (Redburn, 239). What made the sight even more repugnant was the knowledge that many of these suffering beggars were merely acting, and their afflictions were sham. Some were displaying the most ghastly deformities, and claiming their origin as "honourable scars" received in battle. Yet, "not a few of these petitioners had never been outside of the [city's] smoke" (Israel Potter, 220). In contrast to the Paradisiac Garden of Eden of plenty which the South Sea Islands were, the Tartarus and Sodom of civilization seemed built on nothing but misery and scarcity. Culminating Redburn's visit to civilization was his "mysterious night in London" at a genteel gambling-house. Melville describes the opulent setting with most rich detail, making the establishment look like the height of beauty and elegant civilization. But beneath this rich gorgeousness, Melville caused the hollowness to be felt. The floor, "tessellated with snow-white and russet-hued marble," echoed to every footstep, showing the

hollowness beneath, "sighing with a subterraneous despair, through all the magnificent spectacle around [him]; mocking it, where most it glared" (Redburn, 294). This opened Redburn's eyes to the sham, the meretriciousness, the pinchbeck of the place, hung with "mimic grapes" and painted "so as to deceive the eye." Like the sham duke who was proprietor, everything seemed counterfeit. "All the mirrors and marbles around [Redburn] seemed crawling over with lizards" (Redburn, 302), which were symbolic of the activities for which the house was made, and of the fake splendour which tried to hide it. The house where Harry lost all his money may be seen as a potent symbol for civilization-- a gilded sordidness echoing with the hollowness of subterranean misery and crime beneath its deceptive, cunningly artficed, but still largely ormolu skin.

Even more depressing than the establishment itself was the cause for its existence, greed for money. The valley of Typee knew no misery because it lacked money, "that 'root of all evil'" (Typee, 126). In contrast, money nearly seemed the root of all civilized man's activities. Tommo was rescued out of Typee Valley for monetary reward, and not for any more humane reason. Christian hospitality became something apportioned out "in exchange for a commercial equivalent of hard dollars" (Omoo, 125). Confidence men thrived on this desire to get rich quickly, as is amply shown in The Confidence Man. The Gold Rush, described in Mardi as the cause for so much suffering, where "thousands slave[,] and pile their earth so high, they gasp for air, and die; their comrades mounting on them, and delving still, and dying-- grave pile on grave!" (Mardi, II, 267), was symptomatic of civilization's lust for wealth, a lust which was insatiable. The results of this cloyless materialism were death, hatred and vice. "Here, one haggard hunter murders another

in his pit; and murdering, himself is murdered by a third. Shrieks and groans! cries and curses! It seems a golden hell!" (ibid.). This same lust for riches financed whaling expeditions, with their consideration of the "Nantucket markets."

Worst of all was what materialism caused in the relations between civilized people. With sarcasm Melville observes that "though man loved his fellow, yet man is a money-making animal, which propensity too often interferes with his benevolence" (Moby-Dick, II, 168). With similar acerbity, Melville makes a clerk remark to Pierre that "[gentlemen's] only friends are their dollars" (Pierre, 340). Even the national hero, Benjamin Franklin, is shown as a man obsessed by business transactions and pecuniary matters, about which he cautions Israel Potter never to be jocose (Israel Potter, 55). The reader is left with the most unpleasant impression of his hospitality, after being exposed to an example of his obsession with financial parsimony. But, then, Franklin was, as Melville says, "everything but a poet."

This obsession with the dollar, and with what may be gained through commerce with money, gave rise, in civilized men, to a marketplace mentality, where everything was reasoned in terms of quid-pro-quo. Every step of human action had to be reasoned out in terms of gain or loss. Even Tommo manifests this turn of mind, which makes him unable to understand spontaneous kindness, without, businessmanlike, wondering "what equivalent can [the Typees] imagine [him] rendering them for it" (Typee, 97). Such a view of human life can only be caused by spermatic competitiveness and detachment, which denotes consciousness. This is the source of artificiality in human relations, as well as in all other areas of life. These artificial values and man-made distinctions were

powerful enough to separate brothers, as in the pathetic account in White Jacket, in which a button divided two brothers, where the flesh and blood of the other gave himself airs over the other just because he was of higher rank, shown by his sporting large brass buttons on his coat (ch. LIX).

The most oft-repeated symbol for this artificiality of civilization is clothes. In contrast with the very simple dress of savages, civilized man was not content until he devised an elaborate clothes etiquette. In A Tale of a Tub, Jonathan Swift chillingly develops the idea of sartorism, of a society overtly founded merely on clothes. Thomas Carlyle seems to have been very struck with the thought, developing, in Sartor Resartus, a whole "clothes-philosophy," showing how often is mankind inclined to worship the garment rather than that which it clothes. In his chapter on "The Dandiacal Body," Carlyle pours vitriol on dandies and their snobbish, clothes-deep refinement, while the Poor-Slaves go hungry and in rags. Perhaps prompted by Carlyle's satire of Dandyism,³ Melville mocks civilization and its obsession with surface effects in his satire on the "Tappararians," the wearers of tappa, of Pimminee, those dandies who were, like Carlyle's definition of them, "Clothes-wearing [Men]," whose "trade, office, and existence consists in the wearing of clothes."⁴

Though "nature had denied them every inborn mark of distinction" (Mardi, II, 92), the Tappararians, like civilized men in foreign countries, considered themselves better than everybody. Their civilization consisted of, largely, rigid dicta as to the way to dress. "All girdles must be so many inches in length, and with such a number of tassels in front" (Mardi, II, 92-3)-- or else! Like their clothes,

their food was elegantly elaborate as well, fussily prepared, but not very nourishing (p. 96). Every turn of their lives was bound by convention and shackled by artifice. Melville satirises this by telling of the cords which the Tapparians wore about their ankles, "keeping their gestures, paces and attitudes within the prescribed Tapparian gentility," and avoiding an untrammelled contact with life, just as they avoided a contact with the earth by stepping only on wooden boards which their footmen carried with them (p. 97). Their finical nature was further revealed by their insistence on highly genteel names, either very long or extremely short. The young girls of the Tapparians were brought up to avoid work, and were taught the art of looking sentimental and pretty. A laugh was too vulgar a sound for their effete ears. Their social life was passed in manoeuvres of making "an artful fold in their draperies, by the merest accident in *Mardi*,⁵ to reveal a tantalising glimpse of their ankles, which were thought to be pretty" (*Mardi*, II, 101). Similarly, their young bucks would, in conversing with them, hold semi-transparent leaves to their eyes, surreptitiously peeping under the leaves to see if they could notice any part of the lady's leg showing under the garment; this they did under the cover of the leaves, for, to do it openly was considered ill-bred.

The social life of civilized high society was much like that of its satirised counterpart, the island of Pimminee. Their aristocracy consisted of "people with exceedingly short names[,] and some all name, and nothing else. It was an imposing array of sounds; a circulation of ciphers; a marshalling of tappas; a getting together of grimaces and furbelows; a masquerade of vapidities" (*Mardi*, II, 102). Whenever they got together, the Tapparians went through a ritual of not admitting

that they knew anyone else present, and that all the others were "nobody but nobodies" (p. 103). As Babbalanja exposed the people of Pimminee, their highly artificial way of life left the life in them desiccated, without the expressions of living. All was stilted: there was "no hilarious running and shouting[;] none of the royal good cheer. . . ; none of the mysteries. . . ; none of the sentiment and romance. . . ' no rehearsing of old legends; no signing of old songs; no life; no jolly commotion: in short, no men and women; nothing but their integuments" (Mardi, II, 107).

Similarly, the religion of civilized communities was encrusted with excessive insistence on formalism. Christianity was divided into an infinite number of sects, each differing from the rest on a very small formal matter. Such missionaries from two opposing branches of Christianity would try simultaneously to convert the natives of a hitherto-peaceful island, causing more war between Christian sects than among the pagans of old. Many Christian sects saddled their believer with a guilt of Original Sin, with that "great power of blackness" which Melville found in Hawthorne's tales, that "Inner Depravity. . . , from whose visitations. . . no deeply thinking mind [was] always and wholly free."⁶ Instead of giving their adherents strength and consolation, many sects merely gave added restrictions, making sinners so hateful that good but weak people such as Hester Prynne or Delly Ulver, who stumbled into sin not out of any maliciousness of nature, but of a simple human weakness, were treated not with the compassion of the religion which stands for forgiveness and for turning of the other cheek, but with stern hatred. Mrs. Glendinning would have nothing to say about Delly Ulver: she deserved no pity. For her, Falsgrave's equivocal sense of

compassion was the warping in him, by his benevolent heart, of the "holy rigour" of the church's doctrines (Pierre, 141).

The distance between the faith and the believers, the clergy and the followers, may be seen symbolically in the sermon of Father Mapple, speaking to the whalers in their own language-- yet rolling up the ladder to the pulpit, preventing any of his congregation from being able to reach him.

Christianity attempted to prepare the believer for an eternal life of glory, but it did nothing to remove the fear of death with which a civilized man was obsessed. Savages such as Queequeg faced the natural process of death calmly, with wise resignation. Civilized man, on the other hand, having lost his contact with nature, was full of the irrational fear of death, "a fear more prevalent in highly civilized communities than those so-called barbarous ones which in all respects stand nearer to unadulterate Nature" (Billy Budd, 120). In other ways, the civilized man's religion put up barriers between him and nature. One was the Puritan belief in "works", but going beyond works of charity to mean a lack of idleness. Benjamin Franklin could not tolerate Israel Potter's being idle: he must be doing something all the time, even if it be but the improvement of his mind with Poor Richard's Almanac.

This dread of the spiritual filth of sin, as well as a removing from nature, may be seen as causes for civilization's hatred of physical dirt. Even when the ship was far from harbour, its decks had to be scrubbed clean every day. The degree of neatness is correlatable with the strictness of discipline in any navy, Melville implies (White Jacket, 110). This urge for cleanliness and neatness extended to dictating to sailors the amount of hairiness considered proper. To make Tommo "a civilized mortal," the process consisted of giving him a haircut (Omoo,

7). Similarly, the "Great Massacre of Beards" aboard the Neversink was designed to 'civilize' the men. Strange how our society still reacts to hirsutism in the same manner! The end result of such a process was not only the encroachment, in a petty way, on a person's liberty, but had the effect of removing man from nature and her abundance of growth. The luxuriant, glossy tresses of Fayaway, in all their natural beauty, were considered too wild for women such as Mrs. Glendinning, who tortured their hair into unnatural, man-made shapes, to satisfy their vanity.

This unnaturalness and artifice may be seen in the love for complexity with which civilized man surrounds himself. As examples of it are the many ropes on a ship, each with its own particular name and function. In exasperation at this complexity, Melville wonders "whether mankind could not get along without all these names, which keep increasing every day, and hour, and moment" (Redburn, 83). White Jacket was exasperated by the complex system of numbering. He had to keep in his mind the number of his mess, then the ship's number, the hammock number, the number of his gun, and many others besides (White Jacket, 11). One almost craves for Emerson's "Simplify!" This revelling in complexity almost reflects the histologically more complex appearance of the sperm, contrasting with the very simple shape of the ovum.

Physical complexity would not be as diabolic if it were not complemented with emotional complexity, making for deceit, hypocrisy, treason, and all the other emotions of the sort which make civilized man a more bafflingly complex, yet more unhappy, creature. The straightforwardness of savage emotions shifting with the changes of nature and just as quickly reflected in his behaviour, were replaced by a greater spermatic constancy of emotional expression, but also by guile, dis-

sembling and artificiality.

Hypocrisy is written all over civilization. Examples of it are found from the highest to the lowest of the members which Melville created. On the religious level, Melville found it supremely hypocritical that war-ships, most indefensibly atheistical in their aim,⁷ should each carry a chaplain, who, in the name of the Prince of Peace, would incite the crew to more warlike deeds, perverting the religion of the meek to the worship of brute Force (Billy Budd, 122). Christianity itself, as practised by Melville's contemporaries, was naught but one big hypocrisy.

Ah! the best righteousness of our man-of-war world seems but an unrealised ideal, after all; and those maxims which, in the hope of bringing about a millennium, we busily teach to the heathen, we Christians ourselves disregard. In view of the whole present social framework of our world, so ill-adapted to the practical adoption of the meekness of Christianity, there seems almost some ground for the thought, that although our blessed Saviour was full of the wisdom of heaven, yet His gospel seems lacking in the practical wisdom of earth-- in a due appreciation of the necessities of nations at times demanding bloody massacres and wars; in a proper estimation of the value of rank, title, and money. (White Jacket, 408).

On the human level, we have the hypocritical behaviour of the master-at-arms Bland, walking around like a "mercantile swindler" while being bland towards everybody. The most hateful example of hypocrisy may be found in the socialite Glen Stanly, who could write such very politely loving letters, expressing with perfumed phrases on choice paper his undying devotion to Pierre, and yet, when Pierre needed most his help, Glen not only turned a deaf ear, but pretended, like Peter, not to have known Pierre at all.

In a life full of artifice, where one is forced into pretending and hypocrisy, dishonesty is rife. The whole act of confidence-gaining plays on this ability to dishonestly assume something, be it a fact or

an emotion. Thus, Dr. Long Ghost lost his pocket-knife to M'Gee while the latter was embracing him. Similarly, Israel Potter nearly lost his boots to a thief. On a higher level of dishonesty, Melville showed Redburn cheated out of his wages by an imperturbably polite Captain Riga-- this last experience capping all Redburn's other disillusionments with "snivelisation." The basic attitude of the savage is trust. He is able to trust nature's plenty, the recurrence of the eternal cycles of rebirth and fertility, his fellow-man, his idols. The civilized attitude, on the other hand, is distrust. The Confidence Man is an extensive exploration of this attitude. The whole book examines a world of faith and faithlessness aboard the Fidèle, a world in which people lose natural confidence and gain confidence in falsehood. Indicative of this is the episode, one among many, of the confidence-man and the Missouri bachelor. The Missourian lost confidence in nature and her curative powers. He lost confidence in human nature as well, not finding any employee who was honest or industrious. The confidence-man, in one of his masquerades, manages to 'con him into' belief in the machine-- that ultimate example of the unmaning, antinatural force of civilization.⁸ In such a world, the motto of which becomes "No Trust," a person is schooled to distrust others at every step, or else, some foul turn may be served him. Suspicion becomes the habitual point of view. With it go bad expectations and opinions of others, such as the sailors in Redburn had of the enigmatic passenger. Mocking and gossip were attempts to reduce the other person to a smaller stature, or else to be 'one-up' on the other person. All this is not surprising in a system based on competitiveness, in a structure where, instead of co-operation and participation by the whole community, the maxim was "Homo

homini lupus."

Such a system in which everyone envies and snivels at everyone else, creates a great sense of snobbism. Whenever the sailors from the Calabooza met Europeans, the latter would shun them by going to the other side of the road (Omoo, 166). A vivid example of this was the beautiful Mrs. Bell, who would not deign to talk to a simple sailor such as Melville's narrator.⁹ This sense of snobbism, the manifestations of which were already mentioned in connection with the Tappararians and with Glen Stanly, decreed that men of different social classes must not associate with each other. On the Neversink, this was exemplified by their having different messes. The commodore would never eat with the captain, who would never think of breaking bread with his mates. These would dine apart from the petty officers, who would consider it beneath their dignity to sit at one mess with the sailors who, again, had different classes which would eat only in their own exclusive company. When Israel Potter tried to become accepted by one of these groups, none would open its ranks to him. This exclusivity extended to differences of colour. "Who ever heard of a white so far a renegade as to apostatise from his very species almost, by leaguin in. . . with negroes?" ("Benito Cereno", 108-09), asks naive Captain Delano. A similar view of horrified disbelief was taken towards the friendship between Ishmael and Queequeg, as if there were anything unnatural for a "whitewashed negro" to be a companion to a natural one (Moby-Dick, I, 74).

As was discussed in the first chapter, the spermatic nature is a competitive one. It strives onwards, upwards, resisting the pull of the earth and the return to hyllic amorphousness. Such a striving needs force directed towards one point. Hence, concentration, direction and discipline are preeminent spermatic characteristics. The social

structure based on the spermatic model would concentrate its governing principle on one person at the top. It would praise obedience and self-control, and would create social strata pyramiding to the top. Its sense of form and of intricate structure would tend to form a society of specialised organs, each dependent on others to fulfill his full function. Melville uses the analogy of a Chinese puzzle to show the intricacy of the civilized community aboard a battleship (White Jacket, 204) in contrast with the relatively undifferentiated social task of savages. As Emerson showed, civilized society forces a specialisation on one, which further causes an incompleteness in any one person. The savage, on the other hand, lives in a simpler world where one man may master all the necessary arts of living.

Because every savage is equal in knowledge and relatively familiar with most of the important skills, he does not feel the unequal of anyone else. Added to the basic ovarian egalitarianism, this would create a savage society based, by and large, on democracy. The spermatic pattern, as was mentioned above, is for authority; for a fatherly, demanding repressive and nearly tyrannical discipline. Men of the sort, who were pictured as having supreme authority, were Hivohitee MCCCCXLVIII (The Pope), and King Bello (The king of England). To run the Ship of State in civilized countries was like running a ship at sea. The "necessity of precision and discipline" made it so that "every man. . . [knew] his own special place, and [was] infallibly found there" (White Jacket, 6). The master over all was the nearly despotic captain. His word was law, and he only spoke in the imperative mood. Under him were the various strata of officers, each one receiving orders from above which he was duty-bound to obey, and giving orders to those below him,

for which he demanded obedience in turn. These different ranks and orders not only dined separately, but did so at different hours. Below the officers were the people, the common sailors. These, too, were divided into ranks, with each taking itself as the lower one's better. "We snatch at a chance," writes Melville, "to deceive ourselves into a fancied superiority to others, whom we suppose lower in the scale than ourselves" (White Jacket, 348). Between the lower-down and the higher-ups there was no possibility of dialogue that was not in the form of a haughty order or an abject request. In was an unthinkable breach of order to approach a higher officer for a chat, as ignorant Redburn tried to do, to the captain's horrid rage. Redburn soon learned his place, and understood that "sea-officers never gave reasons for anything they order to be done. It is enough that they command it, so that the motto is, 'Obey orders, though you break owners.'" (Redburn, 36).

Such a system may make for efficiency, but it also may cause, upon being misused, a vast amount of hatred towards those on top, with the ever-present threat of mutiny. To keep the potential mutineers in line, more force was needed, and discipline yet more tyrannous was made necessary. This made it easy for cruelty and for inhumane punishments to be the hallmark of almost any navy.

If a captain have a grudge against a lieutenant, or a lieutenant against a midshipman, how easy to torture him by official treatment, which shall not lay open the superior officer to legal rebuke. And if a midshipman bears a grudge against a sailor, how easy for him, by cunning practices, . . . to have him degraded at the gang-way. Through all the endless ramifications of rank and station, in most men-of-war there runs a sinister vein of bitterness, . . . It were sickening to detail all the paltry irritabilities, jealousies, and cabals, the spiteful detractions and animosities. . . . The immutable ceremonies and iron etiquette of a man-of-war; the spiked barriers separating the various grades of rank; the delegated absolutism of authority on all hands; the impossibility, on the part of the common seaman, of appeal from incidental abuses, and many other things that might be enumerated, all tend to beget in most

armed ships a general social condition which is the precise reverse of what any Christian could desire. (White Jacket, 472-73).

Such a system is the breeding-ground of cruelty. "It is needless to multiply the examples of civilized barbarity; they far exceed in the amount of misery they cause the crimes which we regard with such abhorrence in our less enlightened fellow-creatures" (Typee, 125). Examples of white man's cruelty are too numerous. Slavery; flogging; flogging through the fleet, once applied to a sailor merely because he voted for General Harrison (White Jacket, 469); keel-hauling; whipping with the "colt"--- all these were terrible examples of cruelty on a battleship. With ardent passion, Melville spent four chapters in White Jacket arguing against the most inhumane practice of flogging-- an act the execution of which was subjected to the mere whims of a sadistic officer. "The fact that flogging was abolished in the Navy as a result of an agitation in Congress that followed directly upon White-Jacket's publication, is a tribute to the moving truth of what Melville wrote: his words on the sham republicanism of a country that fostered an autocratic navy were a little too sharply aimed for even the military racketeers to dodge."¹⁰

Melville was indignant about human beings stripped like slaves, scourged worse than hounds, especially when this was for things "not essentially criminal, but only made so by arbitrary laws" (White Jacket, 172); ^{this} did not stop at the action of flogging, but extended to the legal superstructure which made such things possible. Naval law of the time was unbelievably strict and harsh. Like the rest of civilization's laws, it was an artefact, sometimes going against nature and men's consciences. Such a situation was treated in Billy Budd, in which the members of the drumhead court, including Captain Vere, felt Billy's basic innocence.

That, the feeling that Billy was innocent, "is Nature," asserts Captain Vere, who continues, "But do these buttons we wear attest that our allegiance is to Nature? No, to the King" (Billy Budd, 110), emphasising the artificial nature of human law, born of spermatic detachment. But an extreme detachment destroys the sense of compassion, creating either the attitude of a disinterested scientist, of the man whose pursuit of knowledge makes him into an inhuman, unfeeling monster like Chillingworth, or it may create a callousness to other human life on the emotional plane. Thus, sailors can be callous towards the afflictions of one of their shipmates, and give no sympathy to anyone who is suffering. When Redburn saw the woman dying in the cellar of a Liverpool warehouse, he was told to mind his own business, and was shocked to discover that the misery of the woman and her three children did not obtrude upon anyone (Redburn, 233). In another demonstration of civilization's callousness to human life, Melville pointed out that officers "scruple not to sacrifice an immortal man or two, in order to show off the excelling discipline of the ship" (White Jacket, 245). Another manifestation is the disrespect to a shipmate's corpse, and the speed with which he is forgotten once his clothes are auctioned off and his body dropped overboard. Men were, in fact, treated "as if they were a parcel of carcasses of mutton" (Israel Potter, 113-14).

Out of an attitude of callousness to human lives, compounded with a lack of plenty characteristic of the civilized milieu, arose the mass starvations such as the one pictured in Mardi, a show of misery very similar to Carlyle's descriptions of the economic chaos in England in Past and Present. Chapter XLIV gives a dreadful picture of starvation caused by the unequal distribution of corn, as well as the strict,

inhuman laws. This sparked off a rebellion of the population, such as the one in Manchester, 1842, which was ruthlessly put down, with those butchers who mowed down the starving population, and those traitors who, pretending to lead the people, betrayed them, considered heroes by King Bello.¹¹

The greatest manifestation of indifference to the life of human being is expressed in acts of war. The competitiveness of a spermatic society causes a sense of belligerence, expressing itself, finally, in warfare. Savages fought as well, but their skirmishes "were marked by no very sanguinary traits" (Typee, 130), and resulted in very little loss of human life. Civilized wars, on the other hand, were, in terms of fierceness, more savage than any savage could ever devise. It took a white man, Lem Hardy, to lead the Hannamanoo islanders, to massacre their enemies in one night (Omoo, 28). After his Napoleonic feat, Hardee-Hardee settled down to become the local "war-god" to a people hitherto unfamiliar with slaughter of such dimensions. In a more western setting, the very being of a man-of-war was a testimony of the warlike nature of those who sent it cruising. Warships were given names which fully attested not only their warlike nature, but also to the full heinousness and thorough savagery of war and everything connected with it, which was, as Melville stated, "utterly foolish, unchristian, barbarous, brutal, and savouring of the Feejee Islands, cannibalism, saltpetre, and the devil" (White Jacket, 396). War was atheistical; it was a devastation; it was Erebus (Hell), as the ships in the French navy were called (Billy Budd, 129). War was completely like the warship on which Potter served, unprincipled (Israel Potter, 111). Even after the great American naval victory of John Paul Jones, Melville asked, "In

view of this battle. . . . What separates the enlightened man from the savage? Is civilisation a thing distinct, or is it an advanced stage of barbarism?" (Israel Potter, 173).

The only refuge civilized men had from such accusation was to point to the fact that they were not cannibals, as savages were. But, metaphysically, white man was a cannibal, too. He roasted his saints alive-- while true cannibals ate only dead enemies (Typee, 205)-- and symbolically ate the body of his god during Eucharist. Often white man's eating habits may be savage, preferring, like Stubb, nearly raw whale-steak; savages, at least, cooked their enemy's dead with artistic ceremony, "[placing them] in great wooden trenchers, and [garnishing them] round like a pilau, with breadfruit and cocoa-nuts [,] and with some parsley in their mouths" (Moby-Dick, I, 108). Is cannibalism as cruel as some of civilization's paractices? asks Melville: does "the mere eating of human flesh so very far [exceed] in barbarity [the custom of] enlightened England: --a convicted traitor, perhaps a man found guilty of honesty, patriotism, and suchlike heinous crimes, had his head lopped off with a huge axe, his bowels dragged out and thrown into a fire, while his body, carved into four quarters, was with his head exposed upon pikes, and permitted to rot and fester among the public haunts of men!" (Typee, 125). "Cannibals? who is not a cannibal? . . . [it is] more tolerable for the Feejee that salted down a lean missionary in his cellar against a coming famine; it will be more tolerable for that provident Feejee. . . in the day of judgement, than for [the] civilised and enlightened gourmand, who [nails] geese to the ground and [feasts] on their bloated livers in [his] *pâté-de-foie-gras*" (Moby-Dick, II, 23). Thus scenes of cannibalism such as the one in Typee or aboard the

Dominick lose their savagery when we remember that "we are all killers, on land and on sea" (Moby-Dick, I, 176).¹² White man, however, has perfected the ability to kill to an unprecedented fullness. Native skirmishes were nothing compared with the ruin and desolation of a civilized war. Thus, the symbol of the warship or the serpent is very apt, for they both cause hurt and death: the dove, the symbol of savage life, on the other hand, is the symbol of protective love. But Eros and Thanatos are both parts of human nature, and, perhaps, spermatic striving is as important as ovarian security. And if spermatic civilization find its symbol in a man-of-war, then "so long as a man-of-war exists, it must ever remain a picture of much that is tyrannical and repelling in human nature" (White Jacket, 260).

If this were all there was to civilization, Tommo might have stayed in the valley of Typee despite its shortcomings. Tommo knew, however, that an undeniable part of the spermatic pattern is the love for creating forms, for fashioning artifices which best express the eternal spirit of Man. Only spermatic will, and lack of acceptance of raw life as the end-in-itself, can command enough discipline and drive to transmute the amorphous experience into forms which last an eternity. Civilization produces culture in its highest forms: and culture, at its deepest, richest, most complex expressions, was absent from savage life. Civilization has produced much misery: it has also produced a Shakespeare, a Beethoven, a Spinoza, a Rembrandt, a Brunelleschi, a Dante, a Thucydides. The ovarian savage had, on the other hand, no literature, no architecture beyond the building of simple huts, no music beyond the most primitive chants, no philosophy, no metaphysics--- and these cerebral products drew Melville, and his persona Tommo, out of the uterine "insular Tahiti" and through the dangers, to the best that spermatic mind

ever produced, culture. In comparison, savage life was too simple:

Praise it and delight in it as one will, nevertheless one cannot reënter into full possession of the "Happy Valley." One cannot stay long. There are intimations of the mind that will not be shut out; thoughts, they may seem, of a "dry brain in a dry season." It is forced upon us to know that Typee is not the human thing itself, and a man cannot duck his human destiny. For all its loveliness it is wanting in the elements of man's intellectual and spiritual consciousness. Its fawn-like impulses of affection, although they are ever so engaging, do not amount to the ties through which the [person] fulfills [himself].¹³

For Melville, "the distinguishing characteristic of [the] noblest way of life was depth--- depth of thought, of emotion, of descent into oneself--- and through this descent spiritual grandeur."¹⁴ Such descent is sorrowful, and the happiness of the Happy Valley was, in its most essential form, a superficial happiness; its innocence was merited to be held in contempt by men such as Claggart, for it was a "fugitive and cloistered Vertue," gained by absence of vice rather than by its vanquishing. But spermatic love of the etherial Form is naught without Matter. The heroes which civilization created, the men who have this true "depth," were able to integrate the ovarian and spermatic polarities of their nature into a one. Such a man was Pierre's frandfather, a patriarch and strong man in battle, yet also a perfect gentleman in peace. The brave and dashing Jack Chase had a depth of mind which Redburn found irresistable. Civilization's Paradise of Bachelors was fully convivial and refined.¹⁵ Would that a way were found to wed spermatic artifactual Structure with the ovarian Material, thus 'bring the bachelor down to earth'---! If a way could only be found of combining the ovarian warmth and the spermatic will, of making a zygote fusing the best qualities of each, and the faults of none--!

CHAPTER V

SYNTHESIS: FETUS, OR TERAS?

With a few remarkable exceptions such as the friendship between Ishmael and Queequeg, or with the person of John Paul Jones, Melville's portrayal of the relations between whites and coloured people, civilized men and savages, seems to suggest that both ovarian and spermatic polarities, if kept as strict polarities, are irreconcilable. When forced to coexist, they rebel, or else feel towards each other the deep contempt such as was mutual between the white crew of the Neversink, and the savage Wooloo, who, wandering about the gun-deck in his barbaric robe, seemed a being from some other sphere. His ~~tastes~~ were [the crew's] abomination: [theirs] his. [Their] creed he rejected: his [they]. [They] thought him a loon: he fancied [them] fools. Had the case been reversed; had [they] been Polynesians and he an American, [their] mutual opinion of each other would still have remained the same. A fact proving that neither was wrong, but both right.. (White Jacket, 147-48).

In the last chapter, mention was made to the civilized man's sense of superiority. By maintaining the emphasis on the primitiveness and child-like innocence of the savage, civilized man found in this proof of his own superiority, and, therefore, would not consider the savage as an equal worth learning from. At the same time, white man considered his superiority as being self-evident, and, just as the white Yillah did, he believed "that it was quite impossible [for him]. . . to prove otherwise than irresistible to all" (Mardi, I, 171). He believed that his lightness of skin was a divine sign of grace, "giving the white man ideal mastership over every dusky tribe" (Moby-Dick, I, 234-35). This attitude bred disdain for all inferiors. Thus, whites were able

to dismiss the ideas expressed by savages as childish creations of half-formed minds, their customs were taken to be superstitions, and their way of life as charmingly picturesque, but otherwise too raw and filthy-filled for a proper civilized human being. A product of such an approach was a thorough arrogance and callousness towards the values of darker-skinned people. This manifested itself in the English captain at Tior disregarding native religious feelings by hunting their taboo fowls (Typee, 223). Another example, related by Queequeg, took place when a visiting white captain, "thinking himself-- being captain of a ship-- as having plain precedence over a mere island King, especially in the King's own house" (Moby-Dick, I, 73), and therefore being entitled to wash his hands in the ceremonial punch-bowl.¹

In his eagerness for conquest, whereby to express to the best the ^qaggressive, competitive element of the spermatic polarity, civilized man undertook extensive expeditions of colonialisaton all over the globe. In their lust for territories, the while colonial powers ignored, or else treated with contempt, the natives who happened to be living peacefully on those territories. Melville, in his visit to the Polynesian islands in 1842, came just at the moment when the French were adding this untouched piece of territory to their Océanie. On the very day on which Melville arrived in Tahiti, the native chiefs were forced, by a show of naval strength, to sign their island over to the French Empire (Typee, 254). No rational arguments were used by the French: "the 32-pounders which peeped out of the portholes of the frigate were the principal arguments adduced to quiet the scruples of the more conscientious islanders". Thus, "the downfall of the Pomarees were decreed upon at the Tuilleries" (Omoo, 123). The whole ugly process of colonialisaton

was mocked by Mohi, in reference to King Bello of Dominora:

Where [King Bello, the king of England] found a rich country, inhabited by people deemed by him barbarous and incapable of wise legislation, he sometimes relieved them from their political anxieties, by assuming the dictatorship over them. And if incensed at his conduct, they flew to their spears, they were accounted rebels, and treated accordingly. . . . Herein, Bello was not alone; for throughout Mardi [the world], all strong nations, as well as all strong men, loved to govern the weak. And those who most taunted King Bello for his political rapacity, were open to the very same charge. (Mardi, II, 170).

Even the United States was casting covetous eyes on her neighbours south of the border. "'Mardi's half is ours,'" (Mardi, II, 256) said the more greedy of the Vivenzans, and were ready, with the representative from Buncombe, to demand, in fright^eningly Hitlerian terms, "elbow-room-- the continent-- the whole continent-- and nothing but the continent!"²

In the march of colonial acquisitions, "the enormities perpetrated in the south Seas upon some of the inoffensive islanders wellnight pass[ed] belief" (Typee, 26). "How often is the term 'savages' incorrectly applied!" Melville wrote, for the term was really deserved by the Europeans who have been the cruel and blood-thirsty aggressors (Typee, 27). Not content to force their will on the hospitable natives, when the latter valiantly defended their right to exist free, the Europeans sent terrible expeditions to annihilate the rebels and bully them into accepting civilization and its Prince of Peace. Not content with massacring the inhabitants, "the invaders. . . [would set] fire to every house and temple in their route; and a long line of smoking ruins [would deface] the once-smiling bosom of the valley, [proclaiming] to its pagan inhabitants the spirit that reigned in the breasts of Christian soldiers (Typee, 26). "The islanders looked upon the people who made this cavalier appropriation of their shores with mingled feelings of fear and detestation. They cordially hated them; [but were afraid of showing

it for] dread of the floating batteries, which lay with their fatal tubes ostentatiously pointing, not at fortifications and redoubts, but at a handful of bamboo sheds, sheltered in a grove of cocoa-nuts!" (Typee, 16): thus Melville mocked this great feat of arms of the whites, most of whom "hardly consider[ed the natives] human" (Omoo, 25).

Not only did the whites need land, but their need for working hands was handily satisfiable from among the conquered savages. Regarding the savages as less than human, it was easy for the white powers to enslave them and force them to work for the white man's economy. Melville considered the Southern "Peculiar Institution" (as it was called by some) to be "a blot, foul as the crater-pool of hell" (Mardi, II, 252), an outrageous crime against nature who made all free. The tribe of Hamo (Ham) was considered by their white Vivenzan overlords to be without soul or humanity. King Media is aghast to the suggestion. "'Surely this being has flesh that is warm; he has [God] in his eye; and a heart in him that beats,'" utters Media; "'I swear he is a man'" (Mardi, II, 248). He departs from Vivenza prophesying, twelve years before the actual outbreak of the Civil War, that "these South savannahs may yet prove battlefields" (Mardi, II, 250) by the rebellion of the tribe to Hamo, a rebellion which would be most sanguinary for Vivenza, for "this slavery breeds ugly passions in man" ("Benito Cereno", 127), and "negroes. . . while serving, plot revenge" (Introduction to "The Bell-Tower"). The results of such dreadful revolt could be seen aboard the Dominick. Captain Delano, who had the conventional sentimental and patronising idea about the "lower races" and their love for service, about their members being particularly fit for being valets and hair-dressers, together with "the docility arising from the unaspiring contentment of a

limited mind, and that susceptibility of blind attachment. . . inherited in indisputable inferiors" ("Benito Cereno", 120), and the need to take to Negroes "not philanthropically, but genially, just as. . . men to Newfoundland dogs" (121), suddenly had the scales "dropped from his eyes," causing him to see the slaves "with mask torn away, flourishing hatchets and knives, in ferocious piratical revolt" ("Benito Cereno", 143). Thus the white man learned that those seemingly docile half-children were as eager to live at liberty as he himself was.

White man's need for slaves went beyond the mere need for working hands in cotton plantations. In importing both men and women in the slave trade, the intention was to have a living community of slaves settled on the planter's estate. This arrangement, however, was convenient in other ways to the planter. Negresses were loving and accepting. They had none of civilization's restrictions of sexuality. Not having to consider their humanity, since slaves were treated as mere objects of property, many white slaveowners looked upon Negresses as objects to be used in satisfying their lust, finding their dark colour and uninhibited behaviour sexually stimulating. The cook on the Never-sink, Rose-Water, was born of such alliance. "His mother, a black slave, had been one of the mistresses of a Virginia planter" (White Jacket, 346)-- thus disqualifying him for the reproachful appellation 'nigger.'

It is natural that a feeling of fear and distrust should exist between civilized and savage men. The sailors were amply warned by Captain Vangs before going off at Nukuheva Bay. From that point on, Melville's accounts were full of descriptions of the sailors' fears of being massacred or eaten alive. Hatred of savagery and fear of it was inculcated into the soul of every civilized child. The maxim of the

American frontiersman was 'the only good Injun is a dead Injun,' even despite the fact that American culture survived only through Indian compassion expanded to the Pilgrims on their first winter in the new, unfriendly land.

If in youth the backwoodsman incline to knowledge, as is generally the case, he hears little from his schoolmasters . . ., but histories of Indian lying, Indian theft, Indian double-dealing, Indian fraud and perfidy, Indian want of conscience, Indian bloodthirstiness, Indian diabolism-- histories which, though of wild woods, are almost as full of things unangelic as the Newgate Calendar or the Annals of Europe. In these Indian narratives and traditions, the lad is thoroughly grounded. 'As the twig is bent, the tree's inclined.' The instinct of antipathy against an Indian grows in the backwoodsman with the sense of good and bad, right and wrong. In one breath he learns that a brother is to be loved, and an Indian to be hated. (The Confidence Man, 194-95).

Thus, the metaphysics of Indian-hating enters into the American soul, creating a class of people whose mission in life is to destroy the aboriginal savage. Colonel Moredock was one of these professional Indian Haters, regarding the Indian "in the same spirit that a jury does a murderer, or a trapper a wild cat-- a creature, in whose behalf mercy were not wisdom; truce in vain; he must be executed" (The Confidence Man, 192).. Thus, "to kill Indians had become his passion" (205), since vengeance burned in his heart. He did not stop, however, after revenging his mother's death by killing all the band of twenty "renegades from various tribes, outlaws even among Indians" (204), but his hatred generalised towards all Indians, whether guilty of murder, or innocent men who wished nothing more than to live in peace and be left to follow their own ways.

On the side of the savages, very few friendships were sustained with white men. This general mistrust of white civilization was caused, by and large, by white savagery and perfidy in the treatment of the innocent natives. "When the inhabitants of some sequestered island

first [decried] the 'big canoe' of the European. . . , they rush[ed] down to the beach in crowds, and with open arms stand ready to embrace the strangers. Fatal embrace! They fold[ed] to their bosoms the vipers whose sting [was] destined to poison all their joys; and the instinctive feeling of love within their breasts [was] soon converted into the bitterest hate" (Typee, 26). Such a welcome was given to the Acushnet. Its results, however, were highly unbecoming of the warm hospitality of the simple Nukuhevas:

[The] ship was now wholly given up to every species of riot and debauchery. Not the feeblest barrier was interposed between the unholy passions of the crew and their unlimited gratification. The grossest licentiousness and the most shameful inebriety prevailed. . . through the whole period of [the ship's] stay. Alas for the poor savages when exposed to the influence of these polluting examples! Unsophisticated and confiding, they are easily led into every vice, the humanity weeps over the ruin thus remorselessly inflicted upon them by their European civilizers. Thrice happy are they who, inhabiting some yet undiscovered island in the midst of the ocean, have never been brought into contaminating contact with the white man. (Typee, 15).

The whites who first came to Polynesia were treated like white gods, as the inhabitants of Odo treated the narrator of Mardi, calling him 'Taji' after a legendary white deity who was prophesied as coming to bring enlightenment to the world. The behaviour of the whites, once they landed, was, however, anything but godlike. "Received with wonder, they were worshipped as gods; were feasted all over the land. . . . All went well between [the natives] and the gods, till at last they slew three of [the islanders], charged with stealing from their big canoe" (Mardi, I, 357)-- a charge which was untrue. Enraged at this lack of justice, frankly exploiting attitude, greed, contempt for local traditions and scorn for native ways, coupled with the white arrogance and sense of superiority, and his feeling that he must force his self-evidently more enlightened ways on all happy, peace-loving, simpler

races of the earth, the savages lost their respect for the god-like white foreigner, treating him with a hidden hatred and contempt. The deception, however, was that of the simple savages. White man was never a god. This feeling of disillusionment at the disparity between what civilization appeared to offer and what it actually was, created as strong a sense of having been cheated as that experienced by the Marquesans towards the white-missionary's wife, when they found out that under her skirts she was a mere flesh-and-blood woman. They have then began to see the simple, naked body under the folds of calico, and to notice that this simple body was less magnificent than it had appeared artfully draped in all its civilization's artifice.

Savages have begun, thus, to see that the white man was not a valiant conqueror, but simply a coward hiding behind his advanced technology and its ability to destroy life in a much more efficient way than with a spear. They saw that a white skin may be symbolic of a pusillanimous white liver (Moby-Dick, I, 220), and began, as did Marnoo, to sketch with a "scornful sneer. . . in ironical terms the wonderous intrepidity of the [whites], who, with five war-canoes and hundreds of men, had not dared to assail the naked warriors of the valley" (Typee, 138). They were prompted "to guard all the passes to [their] valley with the point of [a] levelled spear, and, standing upon the beach, with [their] back turned upon [their] green home, to hold at bay the intruding Europeans" (Typee, 205). But since the white invader used trickery and treachery to gain his rights to the islands, the natives decided to borrow a leaf from his book, and deal with the white enemy in his own typically cunning ways. Thus, to all appearances, the treachery of the slaves aboard the Dominick was not visible. Neither

were the hostile intentions of the newly xenophobic savages-- who offered to lead an English ship to shelter beneath the shadows of the palm-grove filled shore-- known to the captain who, no doubt, considered the simple natives too unintelligently good-natured and too innocently childish to be able to plot anything murderous. But, like Captain Delano, his conventional, sentimental picture of the Noble Savage was far from that of the oppressed, cheated, imposed upon and enslaved islander. "That same night [the savages], who had thus inveigled [his ship] into their fatal bay, flocked aboard the doomed vessel by hundreds, and at a given signal murdered every soul on board" (Typee, 25). The savages, then, began to develop a double standard of conduct, maintaining strict honesty towards members of their own people, while being openly dishonest towards the Karhowrees (whites) and, furthermore, regarding dishonest dealings with Europeans as praiseworthy actions (Typee, 201).

Savage feelings of ambivalence towards whites were based not only on their actions, but also on the reaction of the savages to white as a colour.. Savage abhorrence of whites had some of the metaphysical in it. The ambivalent values of the colour are expressed fully in the chapter on the whiteness of the whale. Melville shows how white may be taken to symbolise both good and evil, and may stand both for innocence and for unfathomable malice, just as the colour itself may combine all colours in the spectrum, and yet be no-colour. To the Marquesans, white was a sacred colour, and was taboo (Typee, 172). To the Tahitians, however, white was the colour of weakness, and pale Europeans were considered unmanly (Omoo, 129). As a reflection of this, we have the attribution of unusual powers to Yillah's white skin, powers which were both angelic and satanic. For Mardians, white was the colour to curse

by (Mardi, I, 356). All these examples show how, at least in Melville's mind, the white skin of the European could take a special significance, as could the dark skin of the savage, symbolising the diabolical and unknowable depths of the dark unconscious.³

Not all whites in Polynesia deserved Tommo's vituperations. Some were well-intentioned men, who ardently sought to improve the life of the savage and alleviate some of his wants. But what sounds generous and philanthropic in New York or London may appear in different light in Papitee or Nukuheva. Some of the missionaries had even less of an idea of native necessities than had the likewise-kind Aunt Charity, providing each sailor on the Pequod with a hymnary while what he most wanted was grog. But not only were the missionaries misinformed: the organizations behind them which supplied them with money were getting the most heart-warming reports about the progress of Christianity. These reports were false. "To read pathetic accounts of missionary hardships, and glowing descriptions of conversions, and baptisms. . . , is one thing; and to go to the Sandwich Islands and see the missionaries dwelling in picturesque and prettily-furnished coral-rock villas, whilst the miserable natives were committing all sorts of immoralities around them, is quite another" (Typee, 198). Many missionaries who came to show the savages an example of Christian faith in action, became very poor Christians in the tropics. Like Father Murphy, many of them have taken to drink, "Holding priestly wassail over many a good cup of red brandy, and rising late in the morning" (Omoo, 142). Another missionary vice was an inordinate attention to the women of the islands, of whom many have made numerous converts, but not to the orthodox form of Christianity.

Falling into such unsaintly behaviour, it was no wonder that

these missionaries taught a brand of Christianity that was less than saintly. One may question, in the first place, whether Christianity be the best religion for people characterised by "an indolence, bodily and mental; a constitutional voluptuousness; and an aversion to the least restraint; which, however fitted for the luxurious state of nature, in the tropics, are the greatest possible hindrances to the strict moralities of Christianity" (Omoa, 175). But in trying to make Christianity more 'relevant' to the simple savages, they have perverted the nature of Christianity altogether, giving sermons not on the greatness of God and the hatefulness of Satan, but on the glory of the Beretanees and the wickedness of the Wee-Wees, serving to inculcate the islanders with earthly wars and colonial rivalry instead of celestial harmony and brotherhood of man. The sermons ended on an even more materialistic point, a shameless request for material goods: "Mickonaree [missionary] do great deal for Kannaka [native man]; Kannaka do little for mickonaree. So, good friends, weave plenty of cocoa-nut baskets, fill 'em, and bring 'em to-morrow" (Omoa, 174). Even with their efforts to reach the mind of the average savage, the missionaries had little success in finding congregants. To cure this evil, "a parcel of fellows are actually sent out with ratans into the highways and byways as whippers-in of the congregation" (Omoa, 179). These kannakippers, or "religious police," served as spies for the missionaries, ferreting out wickedness, and prying to the peccadilloes of the ladies. Another of their duties was the collection of fines for non-attendance of church. It is easy to see that a religion which must resort to spies and policemen in order to ensure its practice has very little of a hold on its adherents.

The attitude of the South Sea Islanders towards Christianity

may take two forms: either a feeling that "masses and chants were nothing more than evil spells[, and] the priests themselves. . . were no better than diabolical sorcerers" (Omoo, 141), or a hypocritical compliance with the practices of Christianity, while maintaining the whole substructure of pagan beliefs and practices underneath. Biblical names and all, most of them were Christians by name only, "without experiencing any of the vital operations of true religion, whilst, at the same time, being made victims of the worst vices and evils of civilized life" (Typee, 196). They were born pagans, and pagans they would die, and no amount of missionary persuasion or threats would purge their blood of the heathen strain. White man's ban on dancing was incomprehensible to them, so they still carried on their secret native dance, the Lory-Lory, a dance which the missionaries forbade for its openly sexual nature, meeting in forest clearings like the New Englanders of "The May-Pole of Merry Mount" or "Young Goodman Brown." The perfect example of the double religion of the natives, of skin-deep Christianity overlying deep-rooted paganism, was shown by the Tahitian Ideea:

"Mickonaree ena (church member here, exclaimed she, laying her hand upon her mouth, and a strong emphasis on the adverb. In the same way, and with similar exclamations, she touched her eyes and hands. This done, her whole air changed in an instant; and she gave [the narrator] to understand by unmistakable gestures, that in certain other respects she was not exactly a "mickonaree." In short, Ideea was

"A sad good Christian at the heart--
A very heathen in the carnal part." (Omoo, 178).⁴

The missionaries tried and failed. Though their intentions were good, their efforts were much less than ideally successful. In fact, the greatest achievement of the missionaries, according to Melville, had been the translation of the Bible into Tahitian (Omoo, 185). In the realm of saving the souls of the islanders, their success was doubtful.

More helpful to the savages would have been a missionary will to help improve their life on earth. Their activities in this area were very insufficient, and could not even counterbalance the other ills that an intercourse with civilization brought to these unsuspecting, unsophisticated islanders. "Distracted by their sufferings, [the natives] brought forth their sick before the missionaries. . . , and cried out, 'Lies, lies!' you tell us of salvation; and, behold, we are dying. We want no other salvation, than to live in this world. Where are there any saved through your speech? Pomaree is dead; and we are all dying with your cursed diseases" (Omoo, 191).

Among those very same diseases of which the islanders complained, those maladies introduced into Polynesia by the whites, was the most "virulent disease, which [in Melville's time tainted] the blood of at least two thirds of the common people of the island; and. . . [was] transmitted from father to son" (Omoo, 191)-- syphilis.⁵ This disease spread more quickly both for the depravity of the sailors touching the South Sea islands, and for the "voluptuous character" of the islanders (Typee, 192). Spreading without control, death from syphilis nearly depopulated the islands. Melville cited Captain Cook's estimation of the people of Tahiti as being two hundred thousand, as compared with the census a few years before, showing a population of only nine thousand natives (Omoo, 191). But venereal disease was not the only ill introduced by Europeans. The availability of alcoholic beverages was converting the native population into drunkards and alcoholics. Smallpox and other diseases for which the indigenous population had no natural defence were also of foreign origin. So were mosquitoes, introduced by a spiteful American captain (Typee, 212; Omoo, 215).

One of the byproducts of the contact with western civilization and its spermatic love for strong rule by a centralised structure, was the change of social structure among the savages. The free ovarian democracy was being replaced by an unindigenous, inorganic form of government learned from the karhowrees. But this was an empty masquerade, sustained by the savage love for colourful costumes, yet without the responsibility that, in civilized communities, would go with them. "The chiefs swagger[ed] about in gold lace and broadcloth, while the great mass of the common people [were] nearly as primitive in their appearance as in the days of Cook. . . . The chief daily becoming more luxurious and extravagant in their style of living, and the common people more and more destitute of the necessities and decencies of life" (Typee, 188). Thus, under the contact with civilization, the savage "has lost the noble traits of the barbarian, without acquiring the redeeming graces of a civilized being" (Typee, 189)

In the realm of personal relations, such contact brought to a perversion of the many traditional savage attitudes, such as of friendship and hospitality, under the influence of the materialistic system introduced by the white man, causing the natives to grow mercenary. Omoo's Mickonaree tayo, Kooloo, was such a person. Swearing a love that was "'nuee, nuee, nuee,' or infinitesimally extensive" (Omoo, 157), his devotion, nonetheless, was less lasting than that of Glen Stanly. After obtaining gifts from the European, his friendship and his fervent expressions of it turned out to be "as sounding brass and a tinkling cymbal; one of those who make no music unless the clapper be silver" (Omoo, 157).⁶ Money has caused the natives also to become dishonest and thievish. It has come to the point where "nothing [could]

exceed the cupidity of the Polynesian, when, through partial commerce with the whites, his eyes are opened to his nakedness, and he perceives that in some things they are richer than himself" (Mardi, I, 85). Thus, the urge for possessions, even those gotten by stealing, was the lapsus of naïve islanders such as Annatoo. Even nature was being affected by this rapacious materialism: the king of Hawaii, "delighted with the [white-introduced] idea of receiving one of every two silver dollars paid down for [bullock] hides" (Omoo, 211), started an extermination of these wild creatures with no thought of the future, thus, in three years nearly wiping out all the cattle on his island. Another change in the native morals arising from the introduction of materialism may be seen in their hospitality, which once was so free and loving, but, under the new dispensation, has become perverted into a 'scratch-my-back-and-I'll-scratch-yours' type of an arrangement (Omoo, 225).

If the white maxim hold, and the only way to civilize a people is to form in them habits of spermatic self-restraint and industry, then, "judged by this principle, the [natives were] less civilized [in Melville's time] than [before]" (Omoo, 189). In fact, they have become even less industrious because of the white man's introducing European-made articles, causing the manufacture of native ware to decline. The art of canoe-building, "like all native accomplishments, has greatly deteriorated" (Omoo, 160). So has the art of making tappa died out in Tahiti, killed by the availability of cheap calico, causing the women, which hitherto would have been occupied in the making of tappa, to "[lounge] away in almost utter indolence" (Omoo, 181). Another cause of native aimless, nerveless mode of spending life was the missionaries' prohibition against innocent pastimes such as sports.

"Supplied with no amusements, in the place of those forbidden, the Tahitians. . . have sunk into a listlessness, or indulge in sensualities, a hundred times more pernicious, than all the games ever [formerly] celebrated in the Temple of Tanee" (Omoo, 183).

Even in instances where savages tried to learn the white man's ways so as to improve themselves, as had Queequeg tried to do, the result was more confusion than ⁿenlightenment. Such beings were too civilized to be wholehearted savages, and too much imbued with the savage values of life to become thoroughly civilized beings. The resulting confusion is symbolised by Samoa. "His style of tattooing . . . seemed rather incomplete; his marks embracing but a vertical half of his person. . . , the other side being free from the slightest stain. Thus clapped together, as it were, he looked like a union of the unmatched moieties of two distinct beings" (Mardi, I, 112-13)--- a tattooed savage yoked to a tattooless white man. One has only to compare this disunity of person to that of the unadulterated savage Adonis, the gracefully tattooed Marnoo, to see how hampered were these strange amalgams between savagery and civilization. For, unfortunately, only the worst qualities of either remained in the breast of such a being, "where that is corrupt in barbarism and civilization [were united], to the exclusion of the virtues of either state" (Omoo, 192).

The confusion of such a state is shown very directly with clothes such a person would wear. The ridiculousness of the state is shown in the apparel of the "drunken obstreperous old chiefs" at St. Christina, with "legs thrust into the armholes of a scarlet vest. . . , a pair of spurs on his heels. . . , a cocked hat and feather" (Omoo, 19), in unbecoming addition to "a slip of native cloth about the loins."

Another example is that of Queequeg, whom Melville described as "a creature in the transition state-- neither caterpillar nor butterfly. He was just enough civilised to show off his outlandishness in the strangest possible manner" (Moby-Dick, I, 34). His confusion between native culture and American culture was symbolised by his way of dressing: "If he had not been a small degree civilised, he very probably would not have troubled himself with boots at all; but then, if he had not been still a savage, he never would have dreamt of getting under the bed to put them on" (Moby-Dick, I, 34-5). Having an inkling of the spermatic modesty born of a self-consciousness, Queequeg is grotesquely modest about the putting on of his boots, but yet has the savage lack of guilt about nakedness, shown by his going about, in full view of the neighbouring window, with his "pantaloons" off.

Such half-civilized and half-savage people are generally described by Melville as being diabolical. They retained their fierceness from their savage side, and acquired the civilized man's cunning and cruelty. Captain Delano was aware of this when he remarked, "it were strange, indeed, and not very creditable to us white-skins, if a little of our blood mixed with the African's should, far from improving the latter's quality, have the sad effect of pouring vitriolic acid into black broth; improving the hue, perhaps, but not the wholesomeness" (Benito Cereno", 128). "Such a man, or devil, if you will, was Bembo" (Omoo, 72). A Maori, he had been brought up with white men in whaling-ships, and, thus, was well-learned in serpent-like subtleties of the spermatic mind. To avenge a slight, he sought to drive the ship on the reef and destroy it, killing all its inhabitants, in order "to revenge the contumely heaped upon him the night previous,

operating upon a heart irreclaimably savage, and at no time fraternally disposed toward the crew" (Omoo, 92-3). Another such figure was Babo, a Senegalese who spent some years among the Spaniards ("Benito Cereno", 151), whose cunning was nearly matched by the mulatto stewards, Francesco (162). This latter conspirator was prevented only by Babo from poisoning Benito Cereno's food. It was about his features, "more regular than King George's of England," that Delano said-- and did not know how correct he was-- "that when a mulatto has a regular European face, look out for him; he is a devil" ("Benito Cereno", 128). Such a statement may be taken symbolically to mean that though his face be white (and his appearance certainly fooled Captain Delano into seeing him as "a king of kind hearts and polite fellows"), his heart is black. He was trusted not even by fellow savages, for the "full-blooded African entertains for the adulterated one" a "peculiar feeling" of "jealous watchfulness" (127). The most perfect diabolical figures in Melville's novels, however, were races which had been the creators of a great civilization in their past, but have fallen back into a certain savagery. Their cunning is even more malevolent and subtle than even that of the Cholos aboard the Parki, members of a "treacherous race" "one half Spanish, the other half quartered between the wild Indian and the devil; a race . . . notorious for their unscrupulous villainy" (Mardi, I, 79). Such races which fell from civilization into half-savagery, were generally Asian. Melville makes them "notorious for a certain diabolism of subtlety. . . , by some honest marines supposed to be the paid spies and secret confidential agents on the water of the devil, their lord" (Moby-Dick, I, 273). Like the Malay pirates who attacked the Pequod, Asians were

treacherous sailors, and like Lascars or Manillamen, were infamous for their unscrupulous treachery and secret mutiny against any ship on which they sailed (Mardi, I, 67).

The most explicit diabolical figure, however, is that of Fedallah. "The three harpooners came from races which have retained a close and practical relationship with nature. . . . They are primitive societies, but their primitivism is a form of innocence-- society newly introduced to the evil of western society, subject to corruption by contact with civilization;" Fedallah was not a simple, primitive man, such as the other harpooners; "Fedallah's land, on the other hand, is described as 'unchanging'-- one of which domestic, civilized people in the temperate zones have almost no recollection or knowledge. It is described as 'insulated,' 'immemorial,' and 'unalterable'-- a society which, by its absolute, unchanging nature must be close to either heaven or hell."⁷ Thus Fedallah was a scion of an old and venerable culture, a culture which was in full bloom long before Melville's ancestors have abandoned savagery, but a culture which, in Melville's time, was in ruins. In Clarel Melville showed a sister-culture, from that same region which, according to Dorothee Finkelstein, Melville included in the term "Orienda,"⁸ an area in Mardi which Media called "Original of all empires. . . . Mardi's fatherland. . . grandsire of the nations" (Mardi, II, 271).. Melville's picture of Islam was that of desolation and rocky bareness contrasted only with the glory which it once had. Thus, a descendant of an ancient culture, the Parsee fire-worshipper with the Moselm name, Fedallah,⁹ is clearly almost wholly, as W. H. Auden sees him, the Devil; his companions are "a herd of remorseless wild pirates and inhuman atheistical devils" (Moby-Dick, II, 129),

from a region of the world which still preserved "much of the ghostly aboriginalness of earth's primal generations" (Moby-Dick, I, 292).

Flask directly called Fedallah the Devil, pointing to his protruding white tooth carved into a snake's head. Fedallah is described as able to keep watch at night without dozing off, able to row with super-human strength, has the power of prophecy, was able to call with "his unearthly voice," a voice "so impressive. . . and so deliriously exciting" (Moby-Dick, I, 243 and 244) and be the first to see the elusive spirit-spout-- these details and many more add to the spectrality of his being.

Melville does, however, see a possibility of merger between the ovarian and the spermatic. The link, though, is one of continuous tension, and is subjected to the same mutual readjusting as that of two men tied by a monkey-rope. Hence, the monkey-rope is such an excellent symbol for this relationship: it stands for the common linkage by the navel, the shared umbilical origin of all mankind, all common descendants from primates. Not only Ishmael, but every "mortal that breathes" has this common "Siamese connection with a plurality of other mortals" (Moby-Dick, II, 49), and "do what [he] would, [he] only had the management of one end [of the rope]."

One of the bonds between civilization and savagery is the mutual savagery common to both. As was mentioned before, both are cannibals. Both are diabolical, as was the crew of the Pequod, "far more barbaric, heathenish and motley" (Moby-Dick, I, 151) than any other ship. Even the Pequod herself was a savage, "a cannibal of a craft" (Moby-Dick, I, 86), pursuing the White Whale with satanic predatoriness. The Pequod is described as adorned all over with the ivory of her victims like a primaeval savage festooned with trophies of his hunt. The

true savage, wrote Melville, lives in the state of New York: "There's your true Ashantee, Gentlemen; there howl your pagans; where you ever find them, next door to you, under the long-flung shadow, and the snug patronising lee of churches" (Moby-Dick, I, 315-16). "As with the Hawaiian savage, so with the white sailor-savage" (Moby-Dick, I, 343): the link of common savagery is the monkey-rope between them. As under the missionary's wife's clothes, symbolic of civilization and its artifice, was hidden the "poor, bare forked animal" of her body, so lies the thin veneer of civilization on every man, as do the clothes and elegant ruffles of John Paul Jones merely cover his tattooed savage body. This integument of civilization may easily be broken. "Long exile from Christendom and civilisation inevitably restores a man to that condition in which God placed him, i.e. what is called savagery. Your true whale-hunter is, as much a savage as an Iroquois"; Melville adds furthermore, "I myself am a savage, owning no allegiance but to the King of the Cannibals; and ready at any moment to rebel against him!" (Moby-Dick, I, 343).. Even Ahab, the highest representation of the spermatic polarity, can accept the savage within him, calling himself "cannibal old me" (Moby-Dick, II, 329).

This, the common savagery, which in the coloured man is overt, written upon his skin like Queequeg's tattoos, but in the white man is unacknowledged, covert and repressed behind a thin mask of civilization, may be what draws white and coloured man together. White man's hatred of savagery was not white man's hatred of the savage per se, but more a projection of the hypocritically unacknowledged savagery within his own psyche onto the savage. In order to found a civilization, with its emphasis on spermatic values, the white man had to break away from the

confining embrace of the ovarian polarity. He still retained this polarity, however, and in the form of the Savage, he hates this maternal remenant with its enigmatic accepting and assimilating nature, within his own self.

Ishmael is one of Melville's heroes who was able to achieve a union of both polarities, a union based on the acceptance of the common bond between him and the savage Queequeg. He came, first of all, to accept Queequeg's humanity: "What's all this fuss I have been making about, thought I to myself--- the man's a human being just as I am: he has just as much reason to fear me, as I have to be afraid of him" (Moby-Dick, I, 30). Part of granting the savage "that common decency of human recognition which is the meanest slave's right" (Moby-Dick, I, 309-10), was the realisation that both he and the savage were born members of the First Congregational Church, "the same ancient Catholic [universal] Church to which. . . all of us, and every mother's son and soul of us belong; the great and everlasting First Congregation of this whole worshipping world; we all belong to that; only some of us cherish some queer crotchets no ways touching the grand belief" (Moby-Dick, I, 111), and, as such, may worship any idol, such as Queequeg's phallic tiki of African origin, Yojo. To make a difference between worshipping God under the name of Jéhovah, or under the name of Yojo, is merely one of those "queer crotchets;" true worship is "to do the will of God," which was "to do to [one's] fellow-man what [one] would have [one's] fellow-man do to [him]--- that is the will of God" (Moby-Dick, I, 64). Hence Ishmael, the good Christian "born and bred in the bosom of the infallible Presbyterian church", showed how thin was the skin of Christianity on his savage soul, and turned idolater, paying homage to "an insignificant bit of black wood".

The final step of merging is the realisation that both polarities are linked as with a monkey-rope. Melville invents this bit of symbolism in order to expound upon the metaphysical value of such a relationship.¹⁰ "An elongated Siamese ligature" connected the civilized and savage beings, which each the other's "inseparable twin brother," his own individuality "merged in a joint stock company of two," and that "another's mistake or misfortune might plunge [the other innocent part] into unmerited disaster or death" (Moby-Dick, II, 48). Thus, seeing the common tie between savage and civilized beings, Ishmael meditates:

Well, well, my dear comrade and twin-brother [Queequeg]. . . , what matters it, after all? Are you not the precious image of each and all of us men in this whaling world? That unsounded ocean you gasp in, is Life; those sharks, your foes; those spades, your friends; and what between sharks and spades you are in a sad pickle and peril, poor lad. (Moby-Dick, II, 50).

So is each and every mother's son of us in a sad pickle and peril between the ravenous sharks of Nature, and the murderous spades of Artifice.

An even stronger symbol of union than that of a "mutual, joint-stock world" (Moby-Dick, I, 76), or even that of the monkey-rope, is that of the sexual union. Neither the sperm, nor the ovum, can live alone: life is created only by their union to form a zygote. There comes a time when the civilized man "is suddenly seized with a sort of calenture," a feeling almost like a sexual attraction towards the hitherto-hated savage, and, like an Indian-hater, he "gives the savage his rifle, throws himself upon his charity, embraces him with much affection, imploring the privilege of living a while in his sweet companionship" (The Confidence Man, 201). The friendship between Ishmael and Queequeg was of such erotic intensity, as was that between Ahab and the Negro

boy Pip. Whether these relationships were outrightly homosexual, as Fiedler claims, or not, their erotic nature is very evident.¹¹ When Ishmael woke from his best sleep in his life in one bed with the savage Queequeg (Moby-Dick, I, 30), he found the savage's arm embracing him "in the most loving and affectionate manner" (31) with a "bride-groom clasp" (33). At first, Ishmael was embarrassed by the "unbecomingness of [Queequeg's] hugging a fellow-male in that matrimonial sort of style", but after Queequeg "pressed his forehead against [Ishmael's], clasped [him] round the waist," after they became "married" (63), Ishmael accepted Queequeg's "affectionately throwing his brown tattooed legs over [his]" (65). In the thalamic bed where their innkeeper and his wife spent their first nuptial night (23), Queequeg and Ishmael had their "honeymoon" like "a cosy, loving pair" (64), united, like John Paul Jones and his full-blooded Congolese hammock-mate (Israel Potter, 79), in Whitman's "adhesive, manly love." Through his intimate contact with the savage, Ishmael has journeyed back to his primaeval Self, compounded of long-repressed savage instincts. He has now acknowledged them. In their wedding-bed, Ishmael and Queequeg, under the protective, uterine warmth of the bed-clothes, assumed a position with "[their] four knees drawn up close together, and [their] two noses bending over them, as if [their] knee-pans were warming pans" (Moby-Dick, I, 65)-- the position of the embryo. The true union of spermatoc and ovarian must come out of an organic growth from the womb, so to speak, and cannot be forced artificially on one, as the missionaries tried to do. Thus Ishmael confronts and reunites with the spermatoc polarity in his nature, the centre of calmness and unconscious acceptance, yet is able to maintain his spermatoc sense of order and striving for self-

betterment. The effect of this making peace with his anima, yet not ceding one's animus, may be expressed in Ishmael's words:

I began to be sensible of strange feelings. I felt a melting in me. No more my splintered heart and maddened hand were turned against the wolfish world. This soothing savage had redeemed it. There he sat, his very indifference [unconsciousness] speaking a nature in which lurked no civilised hypocrisies and bland deceit [artifice]. Wild he was; a very sight of sights to see; yet I began to feel myself mysteriously drawn toward him. And those same things. . . were the very magnets that thus drew me. (Moby-Dick, I, 62).

Thus, as D. H. Lawrence observed, "Queequeg has opened again the flood-gates of love and human connexion in Ishmael."¹² Unlike the love of Judas, this "non-apostolic, non-Christian friendship in an undying bond of selfless love" was beyond betrayal.¹³ The bachelor left behind his superficial delights and has become "married": the maternal, ovarian savage has left behind his bondage to unconscious existence and has acquired a differentiated selfness.

CHAPTER VI

THE LITTLE LOWER LAYER

As was shown in the previous chapter, the relation between the civilized Ishmael and the savage Queequeg may be seen as paradigmatic of the possible merger of the ovarian and the spermatic polarities, leading Ishmael into an acceptance of "the bright and dark in one," with Queequeg serving to lead Ishmael "back to life and wholeness."¹ Such an acceptance cannot be brought about by force. The hero must descend into the savage, nether regions of his mind and make peace with them. He must go back to the primal encounter with his darker instincts, just as Ishmael went back with Queequeg to the common embryonic position under the womb-like security and warmth of the blanket, in order to be reborn anew, to be a full, integrated man.² "The young hero of Melville's myth must come to terms with Typee Valley in order to prepare his way in opposition to the high capitalist-military civilization," writes Chase. "In psychological language, he must revert to his own childhood in order both to make the experiences of his childhood a possession of his adult life and to be free from them."³ "The young man must accept the conditions of guilt and darkness and mindless passion symbolized by Hautia before he can recapture Yillah."⁴ Those who are able to descend into the dark ovarian part of their personality and achieve a peace with it by recognition of its power, "those who are not imprisoned by their childhood but who nevertheless possess the freedom, spontaneity, vitality, and myth-making imagination of childhood . . . are the most mature and admirable figures in Melville's myth."⁵

Those who cannot merge the two polarities of their nature are doomed to self-destruction or to an eternal existence on a lower plane, unable, like Donjalolo, to act as self-sufficient and differentiated men. Such a man will be forever landlocked on "one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half-known life" (Moby-Dick, I, 349), horrors which must be traversed if the "Godlike infinites" are to be reached. This descent into the dark past and emergence out of it with the readiness to accept and make peace with it, is, essentially, the main principle of psychoanalytic therapy. Freud continually acknowledged his debt to great writers, such as Goethe and Sophocles, for insights paramount to his theory. Melville should well have been added to the list, for "Melville deserves to be commemorated as the literary discoverer of. . . the Darkest Africa of the mind, the mythological unconscious. As a depth psychologist he belongs with Dostoevsky and Nietzsche, the greatest in the centuries before Freud."⁶ His novels are intended as setting forth "in symbols, allegories, and expository passages [Melville's] discoveries in the world of the mind."⁷

Psychoanalysts believe that a person's reaction towards life is a product, by and large, of his reaction towards the two significant persons of his childhood, his parents. The first important person in the infant's life is his mother. When he is in her womb, she is the whole universe to him. Uterine existence is secure, restful, free of want or worry. Even after birth, the baby's mother is the source of all pleasure, comfort, sustenance and well-being. As was shown in Chapter II, the mother's gifts are unconditional. The baby, in turn, directs towards his mother all his yet-uncontrolled instinctual impulses, striving to possess her in a way which, to the outside, paternal, world, is in-

cestuous. By contact with the mother, the child comes to identify with her, and with the feminine polarity generally, the plane of instinctual desires and the bliss of their unconditional acceptance and fulfilment. Such is not reality, however; the child cannot sexually possess his mother without the father's wrath. Thus, the infant becomes aware of the paternal principle, with its denial of instinctuality, its demand for self-control, for discipline, for respect of authority and tradition. Thus, these two poles, the ovarian maternal, and the spermatic paternal, come to stand for the two poles of the human mind, the archaic Unconscious and the Conscious, a part of the mind which develops as a result of experience with the world and its countermanding of the direct, untrammelled instincts (the "reality principle" of Freud). In the writings of Melville, the ovarian savage may be seen as a representation for the more primal and darker Id, whose mysteriously unsearchable chthonic depths, hiding both life and death, were likened by Melville to the maternal sea's:

Consider the subtleness of the sea; how its most dreaded creatures glide under water, unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure. Consider also the devilish brilliance and beauty of many of its more remorseless tribes, as the dainty embellished shape of many species of sharks. Consider, once more, the universal cannibalism of the sea; all whose creatures prey upon each other, carrying on eternal war since the world began [Thanatos, the Death-Wish].

Consider all this; . . . and do you not find a strange analogy to something in yourself? (Moby-Dick, I, 348-49).

If the satanic powers of the unconscious be like sharks, endlessly venomous and cannibalistic (and Melville shows sharks feeding not only on their own kind, but on their own selves), it is up to the conscious, the "angel" in man, to govern the shark, for, as Fleece said, "all angel is not'ing more dan de shark well goberned" (Moby-Dick, II, 16).

In Pierre, Melville refers to the unconscious, and to the idea of unconscious motivation, with startling directness. Melville celebrates

those "things that men think they do not know, [those which] are not for all that thoroughly comprehended by them; and yet, so to speak, though contained in themselves, are kept secret from themselves" (Pierre, 410). "Deep, deep, and still deep and deeper must we go, if we would find out the heart of a man; descending into which is as descending a spiral stair in a shaft, without any end, and where that endlessness is only concealed by the spiralness of the stair, and the blackness of the shaft" (Pierre, 402). Such a task of uncovering the primal layers of the personality is difficult because they are hidden, as a naked body is in clothes, by a surface polish of civilization. Like Glen Stanly, "the deeper that some men feel a secret and poignant feeling, the higher they pile the belying surfaces" (Pierre, 313) of rationalisation and of defence mechanisms. Thus, the human psyche is like a Galapagos turtle, the "huge, ante-diluvian-looking" "mystic creatures" who have two sides, a dark and a light one. "Enjoy the bright," urges Melville, using the analogy of the tortoises, "keep it turned up perpetually if you can, but be honest, and don't deny the black" ("The Encantadas", 189), the savage within, with its "unrecking and unworshipping" forces, as intense and unconscious as the pagan leopards who "seek and give no reason for the torrid life they feel" (Moby-Dick, I, 204-05).

When Captain Delano asked Benito Cereno what has cast such a shadow upon him, the latter answered, "'The negro'" ("Benito Cereno", 169), meaning both the Negro rebels aboard the Dominick, and their colour-- for negro is Spanish for 'black'-- symbolising to him the unknowable black depths of the Id, hiding, as it may, the treacherous impulses of death. The Negresses, who appeared so peaceful and dove-like to Captain Delano, were even more murderous than their menfolk, singing solemn melancholy

songs of death during their acts of murder, to inflame the Negroes to more wanton massacres ("Benito Cereno", 163). The Negresses may be seen as symbolic of the Death-Wish, residing in the deepest blackness of every man's psyche. But the dark savage is, generally, a potent symbol for the unconscious. As Aniela Jaffe points out,

The Negro is for some people the archetypal image of "the dark primal creature" and thus a personification of certain contents of the unconscious. Perhaps this is one reason why the Negro is so often rejected and feared by people of the white race. In him the white man sees his living counterpart, his hidden, dark side brought before his eyes. (This is just what most people try to avoid; they want to cut it off and repress it.) White man projects onto the Negro the primitive drives, the archaic powers, the uncontrolled instincts that they do not want to admit in themselves, of which they are unconscious, and that they therefore designate as the corresponding qualities of other people.⁸

Melville represents this in his depiction of the Negro harpooner Daggoo, "sustaining himself with a cool, indifferent, easy, unthought-of, [unconscious] barbaric majesty," rolling his fine form in complete concord with nature and the sea (Moby-Dick, I, 279) while carrying on his back the tiny white Flask, who seemed like a snow-flake in comparison with the harmonious black Daggoo bearing him as does the Unconscious bear the Conscious, a model likened to an iceberg whose huge submerged mass bears above the water the relatively small visible portion. When Ahab befriended the Negro boy Pip, he was attracted to the primaeval wisdom of the Unconscious, telling Pip, "I do suck most wonderful philosophies from thee! Some unknown conduits from the unknown worlds [the Id] must empty into thee!" (Moby-Dick, II, 310). Pip touched Ahab's "innermost centre," and was considered by Ahab as "[being] tied to [him] by cords woven of [Ahab's] heart-strings" (Moby-Dick, II, 302).

A symbol most fitting the Jungian Unconscious is that of tattooing. Underneath the clothes, symbolic of the surface layer of civilization, under the French ruffles of Paul Jones' dandyish clothes, his

body was tattooed with "large intertwisting ciphers. . . seen only on thorough-bred savages-- deep blue, elaborate, labyrinthine, cabalistic" (Israel Potter, 81).. This presence of the tattoos, "cabalistically terrific as the charmed standard of Satan" (Israel Potter, 167), was a "[token] of the primeval savageness which ever slumbers in human kind, civilised or uncivilised" (Israel Potter, 82), and, like Jones' swarthy face under his "cold white brow," testified to "a character as yet unfathomed, and hidden power to back unsuspected projects" (Israel Potter, 81). This undecipherable and enigmatically dark nature of the tattoos is shown in the description of Aleema, "like a scroll of old parchment, [he was] covered all over with hieroglyphical devices, harder to interpret . . . than any old Sanskrit manuscript. . . more mysterious [than any] Champollion nor gypsty could have deciphered" (Mardi, I, 151).

In Queequeg, about whom Ishmael asks, "'Was there ever such unconsciousness?'" (Moby-Dick, I, 76), we may see the perfect personalisation of the unconscious. He was "all tattooing" and looked "like the signs of the zodiac himself" (Moby-Dick, 193) as he compared his tattoos with the dubloon, the Isabella, nailed to the mainmast like a crucified navel of the Pequod.

[Queequeg's] tattooing had been the work of a departed prophet and seer [the archetypal Wise Man] of his island, who, by those hieroglyphic marks, had written out on his body a complete theory of the heavens and the earth, and a mystical treatise on the art of attaining truth; so that Queequeg in his own proper person was a riddle to unfold; a wonderous work in one volume; but whose mysteries not even himself could read, though his own heart beat against them; and these mysteries were therefore destined in the end to moulder away with the living parchment whereon they were inscribed, and so be unsolved to the last. And this thought it might have been which suggested to Ahab that wild exclamation of his, when one morning turning away from surveying poor Queequeg-- 'Oh, devilish tantalisation of the gods!'. (Moby-Dick, II, 251).

Queequeg's tattoos were as much a mark of the primal and undecipherable

unconscious as were those of the "hideous old wretches" of Typee, whose tattoos covered the entire surface of their skin. "All the figures sketched upon their limbs in youth have blended together-- an effect, however, produced only in cases of extreme longevity-- the bodies of these men were of a uniform dull green color" (Typee, 92), the colour of the sea. Melville describes these men as "altogether unconscious" (Typee, 129), as "scarcely looking conscious of [Tommo's] presence" (93), to emphasise further their connection with the Id.

A fetus, living in the cosy security of its mother's womb, is completely unconscious. Thus, the unconscious striving is always towards the achieving of a secure and plentiful life as in the womb. Life in an ovarian savage community was of such a nature. The Bay of Nukuheva is most clearly womb-like. It is described as "the space included within the limits of a horse-shoe," entered through "a narrow entrance, flanked on either side by two small twin islets. . . [from which] the shore recedes on both hands, and describes a deep semicircle" (Typee, 23). A similar womb-like body of water was the lagoon in Typee valley, circular in shape and surrounded by the darker luxuriant foliage (Typee, 131). But the most noticeable uterus-like enclosure was that of Typee valley itself. Seen from the barren heights of the craggy cliffs, the verdant valley was a deep and fertile Eden of repose. A similar valley was Ardair, "far in the silent interior of Amma" (Mardi, I, 179)-- a name hinting at the Semitic word for 'mother'--, the abode of the maiden Yillah. "Shut in by hoar old cliffs. . . . So small and so deep was this glen, so surrounded on all sides by steep acclivities, and so vividly green its verdure, and. . . the shadows that played there[,] that, from above, it seemed more like a lake of cool, balmy air, then

a glen" (Mardi, I, 179). This womb-like glen had echoes of the Biblical Eden. Once Yillah heard a voice in the valley, but her calling brought no reply; soon after, Aleema the priest stood before her, saying that the voice she had heard was his. But it was not.⁹

The womb-like valley was full of the sense of the sexual power of such existence on an instinctual level. "At the head of Ardair, rose a tall, dark peak. . . [,] whose shadow, every afternoon, crept down the verdant side of the mountain: a silent phantom, stealing all over the bosom of the glen" (Mardi, I, 181), the shadow of Apo, the ape-like power of dark uncurbed phallic Eros. "At times, when the phantom drew near, Aleema would take Yillah forth, and waiting its approach, lay her down by the shadow, disposing her arms in a caress; saying, 'Oh, Apo! dost accept thy bride?'" (Mardi, I, 181). And so, every night, Yillah slept "in the arms of grim Apo."

Tommo's descent into the "bosom" (Typee, 49) of the valley may be seen as a return to the womb. "The descent into the valley, often connoting the womb in particular and the feminine in general, is one of Melville's recurring symbols."¹⁰ It was, as was shown before, a return to the ovarian, maternal plenty. He descends the valley's "steep and green acclivities" with the aid of long roots which Helen Petrullo "construes as symbols of the umbilical cord," and which, as such, offer "a symbolic means of return into the intrauterine state."¹¹ While in the verdant womb of Typee, Tommo was treated like an infant, and his own emotional life was lived on an infantile plane. When he stopped being the cynosure of Typee for the brief duration of Marnoo's visit, Tommo reacted like a spoiled child when the parents' affection is given to a new sibling. Like a spoiled brat, he wanted "to have the biggest share

of the pudding or go without any of it" (Typee, 137). Since Tommo hurt his leg in descending into the valley, he is shown as being even more infantile, even more dependent. Symbolically, his injury is a psychosomatic reaction to the valley, and clears up immediately after his escape from Typee. Chase suggests that it may be seen as an emasculation. Certainly, Tommo is not too potent, and cannot hold himself erect because of his injury, having to be carried by Kory-Kory as Flask was borne by Daggoo. But Chase goes too far in declaring the valley to be "prephallic". Though Tommo himself felt "unmanned" (Typee, 232) by the disability of his leg, the valley was full of erotic impulses, which Melville, living in an age where sexuality could not be expressed openly in prose,¹² could express only symbolically. Although Chase sees Fayaway as "a wraith of youthful erotic fantasies, as her name indicate[s],"¹³ Melville's description is full of darker hints. The breaking of the taboo to enable him and Fayaway to sail on the lake in the canoe, with Fayaway acting as mast, is full of suggestiveness. Equally suggestive is Melville's description of "producing light à la Typee," an act described with most obvious sustained parallels with the act of sexual intercourse:

At first Kory-Kory goes to work quite leisurely [with the "bit of wood not more than a foot long, and scarcely an inch wide"], but gradually quickens his pace, and waxing warm in the employment, drives the stick furiously along the smoking channel, plying [the stick] to and fro with amazing rapidity, the perspiration starting from every pore. As he approaches the climax of his effort, he pants and gasps for breath, and his eyes almost start from their sockets with the violence of his exertions. This is the critical stage of the operation; all his previous labors are vain if he cannot sustain the rapidity of the movement until the reluctant spark is produced. Suddenly he stops, becomes perfectly motionless. His hands still retain their hold of the smaller stick, which is pressed convulsively against the further end of the channel. . . . The next moment a delicate wreath of smoke curls spirally into the air, the heap of dusty particles glows with fire, and Kory-Kory almost breathless, dismounts from his steed [the larger trunk]. (Typee, 111).

As was shown before, life on the purely ovarian level means being "unmanned," losing one's independence and will, being a slave to the instincts, to the diabolical factory of the reproductive system that is shown in the "Tartarus of Maids," to Schopenhauer's "Will" of species-preservation. Tommo cannot stay in the womb. He flees the Happy Valley, being reborn into a life more balanced and mature. Donjalolo, however, cannot flee his womb. He is doomed to a life on the ovarian level. Immured in the deep "refuge of death," the glen of Willamilla, Donjalolo, upon receiving the zone to his loins proclaiming him king of Juam, had to participate in the ceremony of adding one more stone to the cavelike opening of the glen (Mardi, I, 257), thus imprisoning himself in the womb the exit of which defile was forbidden to him. Living on a uterine level, Donjalolo's life was thoroughly ovarian. "Buried. . . forever in this fatal glen," Donjalolo led a riotous life, and "wasted the powers which might have compassed the noblest designs" (Mardi, I, 261). With typical ovarian (and childish) inconstancy, he "[vascillated] between virtue and vice; to neither constant, and upbraided by both; his mind, like his person in the glen, was continually passing and re-passing between opposite extremes" (Mardi, I, 262). Donjalolo's life was woman-ridden. Married to a harem of thirty wives, he was forever bound in the cycle of fertility and menstruation, spending each night of the month with the wife named after that night, so that, "[i]n uniform succession, the thirty wives ruled queen of the King's heart" (Mardi, I, 280), each rotation being, in essence, one menstrual cycle. "Not more effeminate Sardanapalus, then he" (Mardi, I, 261) was this unmanly woman-governed man, who, "for all his multiplicity of wives, . . . had never an heir" (Mardi, I, 284). His life was spent, like an

ovum unmerged with a sperm, locked in a womb-within-womb,

And here, in this impenetrable retreat [Willamilla], centrally slumbered the universe-rounded, zodiac-belted, horizon-zoned, sea-girt, reef-shashed, mountain-locked, harbour-nested, royalty-girdled, arm-clasped, self-hugged, indivisible Donjalolo, absolute monarch of Juam [though having no effectual power to rule]:-- the husk-inhusked meat in a nut; the innermost spark in a ruby; the juice nested seed [ovum] in a golden-rinded orange; the red royal stone in an effeminate peach; the insphered sphere of spheres. (Mardi, I, 279).

For all its limitations, the life on the ovarian level, on the preconscious plane of Willamilla, had a great lure for Taji, who proclaimed, "of all the bright places; where my soul loves to linger[,] the haunts of Donjalolo are most delicious" (Mardi, I, 270). "As in dreams I behold thee again, Willamilla!" exults Taji, "as in dreams once again I stroll through thy cool shady groves, oh fairest of the valleys of Mardi! the thought of that mad merry feasting steals over my soul till I faint" (Mardi, I, 303). But, unlike Donjalolo, Taji could not remain on his "insular Tahiti"; he had to push off into the unknown ocean, in an unending search of Yillah, of the strange white maiden.

"Whiteness for Melville seems to be associated with the paternal principle, that is, the rigid morality of absolutes, the inhibiting authoritative morality of discipline, law and justice as opposed to the instinctual morality of Love," argues June McMaster.¹⁴ Civilization, with its spermatic discipline, stood at the other end. As savagery stood for the Heart, civilization stood for the Head. This dichotomy is felt especially today, as Eldridge Cleaver shows. "The white man wants to be the brain and he wants [the Negro] to be the muscle, the body."¹⁵ In his search for cerebrality, the spermatic man has to live like a bachelor, giving up his connections with the darker forces of sex and emotional vitality, forfeiting the "universal throb" like Ethan Brand. To be solely spermatic means being, like Hamlet, "Sicklied

o'er with the pale cast of thought." An inordinate obsession with intellect-perceived minute subtleties may lead to a terrible inaction, as Emerson shows in "The American Scholar," or, for some people, may lead to an inhuman, impersonal questing after the Grand Mystery, causing isolation, or leading to dissociation of sensibilities, to Hawthorne's Unpardonable Sin, "the separation of the intellect from the heart," the disturbing of "the counterpoise between. . . mind and heart."¹⁶

Such a man was Ahab. Almost all intellect, and very little emotion-- save for the overpowering will to avenge. Avenge what, a certain white whale who deprived him of his leg (and hence, symbolically, castrated him)? His quest seems to be not merely after what Starbuck saw as a mere dumb brute, or Stubb as a magnified species of sea-mouse, but after the inscrutability of life, the pasteboard masks which all visible things are. As he tells Starbuck:

'Hark ye yet again, --the little lower layer. All visible objects, man, are but as pasteboard masks. But in each event-- in the living act, the undoubted deed-- there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the White Whale is that wall, shoved near to me. Sometimes I think there 's naught beyond. But 'tis enough. He tasks me; he heaps me; I see in him outrageous strength, with an inscrutable malice sinewing it. That inscrutable thing is chiefly what I hate; and be the White Whale agent, or be the White Whale principal, I will wreak that hate upon him.' (Moby-Dick, I, 204).

Thus the White Whale, whose face is inscrutable, whose ways are mysterious, whose size is prodigious and strength immense, merely symbolised this Magnum Arcanum of nature. He need not be seen, as interpreted by Thompson, as God, or as the Ichthys: hence, Ahab's quarrel is not directly with God, but with the mystery of existence, which his reason cannot penetrate. Like Goethe's Faust, Ahab sought knowledge. Unlike Faust, however, "Das Ewig-Weibliche" was not his salvation. In

the only point in the novel where Ahab shows his loving side (excepting, that is, in his befriending of Pip), Starbuck nearly manages to stop Ahab from his unnatural quest by reminding him of his wife and child.¹⁷ But the man who has lived most of his life as a "bachelor" is moved only for a moment. Then his will to master the mystery returns. His intellect overpowers his heart. He must know the mystery, just as he must know the message of Queequeg's tattoos, the insolubility of which he finds so tantalising. Ahab's ideal man must have "no heart all all[, but] about a quarter of an acre of fine brains" (Moby-Dick, 238). He must be able, chronometrically, to observe only the azimuth with the "skylight on top of his head," like the scientists in Swift's *Laputa*. Ahab himself recognises this imbalance in himself, this absence of the emotional caused by an excess of the intellectual, when he curses, "Gifted with the high perception, I lack the low, enjoying power; damned, most subtly and most malignantly!" (Moby-Dick, I, 209). Although Ahab has a "ponderous heart," his spermatic curiosity and will to understand the inexplicable, instead of accepting it as an ovarian person would have done, overbalances his feelings. Ahab's mind, forever inquiring into the mystery of all beings, gave him no rest. It was his "cozening, hidden lord and master, and cruel, remorseless emperor," commanding him "against all natural lovings and longings," forcing him to "keep pushing, and crowding, and jamming [himself] on all the time; recklessly making [him] ready to do what in [his] own proper, natural heart, [he] durst not so much as dare" (Moby-Dick, II, 330). Ahab ends up being driven by his obsession, for "he whose intense thinking thus makes him a Prometheus[,] a vulture feeds upon that heart forever" (Moby-Dick, I, 253).¹⁸

If we see Moby-Dick for a moment as an "inside narrative," as a psychomachy and if we take the Pequod to represent the Soul, we can see Ahab standing for the Intellect, or for the conscious part of the psyche. The three savage harpooners, the carriers of the lethal blade which is both phallic (hence, potentially creative) and weaponlike (hence potentially destructive), could be seen as representing the Unconscious, the instincts. They are in direct opposition to cerebral Ahab. In the light of such a division, Murray's statement, based solely on Thompson's interpretation of the name 'Ahab,' an interpretation which Bewley, rightfully and with better Scriptural analysis, shows to be not unquestionable seems ludicrous. Murray sees in Ahab "the horde of primitive drives, values, beliefs, and practices which the Hebraic-Christian religionists rejected," seeing, in psychological terms, Ahab as the Id and Moby Dick as the Superego.¹⁹ If Ahab be the Id, then he represents a particularly intellectual Id, one which is all Thanatos and no Eros. A more fitting interpretation would be to see the savages as the Id, and Ahab as the Ego, that part of the psyche which is 'civilized' by contact with social values and with the Reality Principle. Freud explains the relations of the Ego and the Id to be that of ambivalence. Such ambivalence towards the savage is shown by the Indian-Hater, for whom the savage

becomes ambivalent. . . , that is, it both attracts and repels him, being composed, as he sees it, of two contrary elements, one good and one evil, which can not be reconciled or blended. He discovers in due time a radical defect in every person. . . and begins hating. . . though, unconsciously, he continues loving the object of his hate. . . . This accounts for the majority of ambiguities (almost synonymous with "ambivalences") in Pierre [as well as in other of Melville's works].²⁰

The attraction which Ahab has for the domed Negro cabin-boy, Pip, may be explainable as a manifestation of this strange ambivalent attraction that the "higher" faculties have for the mind's "lower" layers.

Much of this attraction to Moby Dick, with whom the savage harpooners are continually identified (and in whom, symbolically, they find, like Tashtego, both their womb and their tomb), can be explained as an ambivalent force to the Ego, Ahab. This attraction to the savage is, as was shown in the previous chapter, an erotic one. According to Fiedler, the relations of Ahab and Pip had a homosexual nature. Whether it be so or not, it cannot be denied, as Fiedler further points out, that the swarthy savage represented to the white man the forbidden dark erotic object.²¹ This sets up an ambivalence in the mind of the white man. On one hand, he is attracted to the savage, in the darkness of whose skin he sees the unknowable depths of his own unconscious. The "native African of the unadulterate blood of Ham" who was so loved by his shipmates, being their "Handsome Sailor" (Billy Budd, 43) may serve as one example of such attraction. But there was a negative side to the relation between whites and savages. In Civilisation and Its Discontents, Freud shows how western society countermands the full expression of the erotic, causing the men of the society to repress their Libidos, or to direct this sexual energy to non-erotic areas. In primitive societies, the taboo against the expression of sexuality is less rigorous. Whites, then, see in the primitive man's untrammelled sexual vitality a threat to their own egos, ever in danger of subversion by the forces lurking in the dark lower layers of the mind. In encountering the carefree, happy-go-lucky, ardent and spontaneous savage, the white man was meeting the image of his own subconscious. The lure of the savage, of the return to the chthonic instinctual life, to the security of Willamilla, has caused the civilized man to react and attempt to destroy the tantalising savage and the values which he

represented to the white mind, treating the honest, loving savage as if he were a dangerous, conniving Circe.

On a deeper level, one may see the two poles of human experience, the ovarian and the spermatic, the savage and the civilized, treated by Melville in his depiction of heroines. As Mumford points out, women are left out of Melville's world.²² Whenever women characters do appear, they tend to be paper schemata rather than flesh-and-blood heroines. Even Pierre, that "rural bowl of milk," has, according to Murray, only one creditable woman, Mrs. Glendinning. It is not implausible to see in Melville's depiction of women the manifestation of this basic polarity, seeing that he tended to treat his heroines as symbols rather than as persons. It can be argued, as well, that the women figures in Melville's novels are representatives of various functions of their author's psyche. They may be incomplete, because they stand for certain fragmentary psychic functions, such as the anima or the animus.

It is easy to see the anima manifested in the maternal, ovarian pattern of savagery. According to Jung, the first stage in the development of the anima-figure is that of a "primitive woman," an Eve representing "purely instinctual and biological relations."²³ Fayaway was such a figure; Melville was enticed by her, but, in the end, broke away from the subtle fetters of the primitive anima. A more advanced anima-figure may be seen in Hautia, who represents the second stage of anima development, that of Helen of Troy, whose allure is romantic in a way that is aesthetic but still sexual. She represents the ovarian lure of return to primal, undifferentiated, hylic security of the womb, which her bower, like that of her Spenserian prototype Acrasia, symbolises. The representative of spermatic spirituality is the blonde Yillah, a white

woman. Though in pursuit of the vanished Yillah, the spirituality of whose nature is hinted at by the pun on "Allah," Taji is pursued by messengers of the dark and voluptuous Hautia, waving flowers-- which are, in reality, sexual organs of the plant-- at him. The savage Hautia embodies "that last and victorious temptation" (Mardi, II, 386) of sexual love-death. She was redolent of a lush mystery, "[h]er eye was fathomless," "her crescent brow [was] calm as the moon, when most it works its evil influences" (Mardi, II, 389). She personified the death of orgasmic consummation, its consuming, annihilating, depersonalising force.²⁴ "Yillah," on the other hand, "was all beauty, and innocence; [Taji's] crown of felicity;²⁵ [his] heaven below" (Mardi, II, 386).

This same problem is treated with even greater subtlety and insight in Pierre. The theme of the book, like its subtitle, is the ambiguities or ambivalences which overwhelm Pierre, and to a measure, Melville.²⁶ One of the most supreme ambiguities in Pierre's life was in his ambivalent attitude towards two women, Lucy and Isabel. More than merely a conventional foil of the Dark Lady vs. the Fair Maiden so common in sentimental novels of Melville's age, Melville's portrayal of this duality becomes an exposition of the archetypal polarity of human mind, a manifestation of which is the opposites of savagery and civilization, ovarianism and sparmaticism. The ambivalent meanings of Isabel and Lucy are very similar to the ambivalent attraction of savagery and civilization to the heroes of Melville.

Lucy, as her name (derived from the Latin lux) implies, stands for Light. Pierre meets her in the morning, saying, "thou belong'st to the regions of an infinite day!" (Pierre, 2). ". . . Her body indeed [was] the temple of God, and marble indeed [was] the only fit material

for so holy a shrine, a brilliant, supernatural whiteness. . . gleamed in her cheek," full of "sweet unearthliness" (Pierre, 456). She was ethereal, spiritual, full of "sterling heavenliness" that "looked for no reward. . . [and] the loss of worldly wealth and sumptuousness. . . [was] no loss to her, for they had always been valueless" (Pierre, 445). Her love for Pierre was without sex, nun-like, with "No declaration[,] no bridal" (Pierre, 431). Isabel, on the other hand, presented the allure of mystery which Pierre had to know, to penetrate.²⁷ In comparing herself with Lucy, Isabel-- whose name was similar to that of the sinful heathen wife of King Ahab-- observed, "[Lucy] came, with her blue eyes. . . ; methought she was that good angel which. . . hovers over every human soul; and methought. . . that I was. . . thy other angel, Pierre. Look: see these eyes, --this hair-- nay, this cheek; --all dark, dark, dark, --and she-- the blue-eyed --the fair-haired --oh." (Pierre, 437). Isabel is constantly identified with the night, with her letter delivered to Pierre at night, and their first rendez-vous taking place, by her command, after night-fall. Unlike Lucy who was no "dark-eyed haughtiness" (Pierre, 25), Isabel's eyes and hair were "ebon". "Her long and unimprisoned hair" (Pierre, 157), "unrestrained. . . with [its] wild redundancy" (210), represented to Pierre the ovarian bounty of nature. Isabel was no frail spiritual virgin: she was an earthly woman, with a "full bosom" (Pierre, 449) and eyes gazing with "long impassionment" (204), her actions unconscious, full of the "blank spontaneousness" to Lucy's "compassionate voluntariness" (456). The "death-like beauty" of Isabel (Pierre, 157), bespeaking of the unconscious layer of the mind, with its primitive feelings and its basic craving of return to

the death-like realm of the night, of the state of unbirth, "[Left Pierre] only sensible to the Nubian power in [Isabel's] eyes" (Pierre 203), to that selfsame power which Benito Cereno called "'The negro'."²⁸

Pierre's attraction to Lucy is rational. She comes from the same environment as he, has most of the same values as he, and (most important), has the approval of Pierre's mother. Pierre's behavior towards her is ideal, decorous, chaste. "Pierre longed to unroll the sacred secrets of that snow-white, ruffled thing" (Pierre, 54) that was Lucy's nightgown-- symbolically, her virginity-- "[b]ut his hands touched not any object in that chamber". His love to Isabel, on the other hand, was irrational. She was a foreign, mysterious girl, whose very chant was "Mystery of Isabel". Her mind was a formless, swirling chaos of half-remembered thoughts and nebulous recollections. Unlike Lucy, who wanted to understand, to penetrate, Isabel, in her ovarian way, accepted without scrutiny. Isabel "represents the opposite of everything in Pierre's world, the breaking of the moral taboos on which his world is constructed, the submission to instinct and passion, in short, the instinctual realm of his mother-imago."²⁹ Pierre's mind becomes possessed by Isabel, by the anima. In the words of Murray,

One reason for the anima's attracting power is that she embodies the repressed and the as-yet-unformulated components of the man's personality: the child in him who felt unloved, the passivity and death wishes which were forsworn, the grief and the self-pity which have been bottled up, the feminine dispositions which have been denied, and, in addition, scores of nameless intuitions and impulses, the open expression of which has been barred by culture. Isabel is the personification of Pierre's unconscious.³⁰

Thus, "[f]rom the start Isabel's profoundest challenge to Pierre has been her profoundest threat-- the death wish at the bottom of her nature, the retrogressive longing to return to the state of non-identity

(experienced in the womb), to, cease striving and to lose consciousness."³¹ Isabel's mysterious guitar comes to symbolise the temptation of the Unconscious, secret, wholly hidden, yet constantly carried about (Pierre, 209), and its "thrill" of the power of blackness, of sin and of sex.³²

The secret sin, carefully hidden, of Pierre's father, symbolised to Pierre the hypocrisy of civilization, ever trying to profess its moral rectitude and yet carrying the seed of sin in its heart, His father's transgression made Isabel Pierre's half-sister. Thus, to return to the ovarian, to the mother, to the womb, was an act of incest both symbolically and actually. It was the revelation of this incestuous relations which made a fornicator like Delly Ulver realise that she, a sinner, was "the servant to a greater sin, than [she herself] committed" (Pierre, 447), and made Lucy die of horror.

Taylor claims that "in matrist periods, incest is a common preoccupation and seems invested with a peculiar horror; while in patrist periods homosexuality seems to dominate men's thoughts and appear to them as the unspeakable sin."³³ It is significant that aboard the patrist Neversink, homosexuality, the sin for which the cities of the plain were overthrown, was a common complaint, "from which the deck officer would turn away with loathing, refuse to hear [it], and command the complainant out of his sight" (White Jacket, 473-74). On land, however, Walpole's Mysterious Mother, Sophocle's OEdipus Tyrannus, or the Roman story of Count Cenci are seen as the works dealing with the theme which "will neither bear representing, nor reading, and will hardly bear thinking of" (White Jacket, 474)--- incest between mother and son. This theme was of such repulsiveness, that Milton makes Sin and Death born of such a union. According to Jung, such an obsession with maternal-filial

incest is the result of a longing for the world of the instincts, the world of Willamillan simplicity, symbolically the world of the mother. This longing to return to the infantile past is expressed in incestuous symbolism.³⁴

The particular urgency over incest in western Protestant society is caused by an unnatural obsession with the ovarian, fostered by its absence in civilized life. In the mythologies of most so-called primitive people, the ovarian polarity of being is given its rightful homage by the mythology and mystery religions of the people, praising womanly fertility and the bountiful fecundity of the Great Mother, the earth.³⁵ Protestantism, with its emphasis on the paternal God of Wrath, and its praise of stringently masculine virtues such as obedience and duty, denied the cravings for the womanly polarity which, in Catholicism, find their outlet in Mariolatry. Anything denied is more vigorously desired. Thus, western man has developed an unbalanced passion for the mother, a perverse "Momism." The quest for the absent mother has made him mother-ridden. "By vast pains we mine into the pyramid," writes Melville; "by horrible gropings we come to the central room; with joy we espy the sarcophagus; but we lift the lid-- and no body there!" (Pierre, 397), no "old mummy" as the female pole.³⁶ Thus, Pierre realised that, without the ovarian principle, "appalingly vacant as vast is the soul of a man!"

One of the products of this obsession with Mother is the state of complete domination by the mother. Pierre could not act, for his mother completely absorbed all his individuality, and tried to force him into the rôle of both son and husband. When a person is forced to play the part of two contradictory personalities, in addition to that of a

"brother" to boot, he cannot function as either, and becomes confused. Thus, even after liberating himself from the mother-wife-sister Mary Glendinning, Pierre cannot function as a man, and turns his relations with both Isabel and Lucy into a repetition of the same neurotic enactment, a way which leads only to impotence and death. "The entire novel, indeed, could be apperceived on one level as a young man's desperate attempt to break away from his matriarchal house of bondage."³⁷ This attempt does not succeed, for the grasp of Mrs. Glendinning over her son's soul is too powerful. In taking up her husband's phallic baton, she has made herself into the dictatrix of the Glendinning household, thus trying to ape the spermatc pole. The bitch-goddess mother, in thus "destroying her femininity usurps the functions of the father, becoming an even greater masculine tyrant than the punishing father-god. It is she who has done away with herself in becoming him."³⁸ "[W]hen woman becomes masculine she ceases to exist with such finality that she destroys not only herself but everything else."³⁹ She becomes a false father, depriving the child of the natural polarities of the ovarian and the spermatc.

If a man could be a whole man, which would enable him to be a good lover, a good husband and father, there might be less need for psychiatrists and psychoanalysts. But men have been weakened, and women are starving for the want of their strength.

The religious doctrine that God made Eve out of Adam's rib has wise symbolic implications. The implied idea is that man has to feminize his woman, otherwise she herself might aspire and function not only as a woman but as a man, to complete herself. If there are no men around, or if a man isn't much of a man, she may also find it necessary to specialize her functional masculinity within herself in an attempt to make it total.

But when she strains her unendowed organism to achieve the amount of masculinity that life situations and some husbands demand of her, the recourse she takes and the resources within herself that she discovers and taps for power tend to be destructive rather than creative. Biologically, on the physical level, she is constituted to be man's counterpart. When she tries to be psychically what she is not biologically, she is endeavoring to achieve the impossible. And what is the opposite of constructiveness and creativity but destructiveness?⁴⁰

A return to the womb is a return to non-existence. "The greatest threat to the achievement of manhood is the mother, who wants to unman her son and keep him for herself, to prohibit the inevitable separation, to draw him back to union with her, to the symbolic act of incest whose consequence is spiritual death."⁴¹ Like Strindberg, Melville realised that a return to the womb is a threat of annihilation. The whale's toothed womb is a coffin. "[T]he secret inner chamber and sanctum sanctorums of the whale" (Moby-Dick, II, 80) in which Tashtego nearly perished was pierced only by Queequeg's phallic "keen sword," wielded in a display of masculine will.

As in nature neither a sperm nor an ovum may exist independently and as neither is capable, alone, of giving life, so in human polarities. Melville's hero, his complete man, is the one who can return to the more archaic layers of his mind, make peace with them, and be reborn out of the maternal womb into a fuller life. To do so, he must assault the "ungraspable phantom of life," drawing courage from his "Tahiti" within him.

CHAPTER VII

THE FREE AND THE BRAVE

It was shown before that each polarity, taken in itself, is destructive and limited. If the polarities of civilization and savagery are viewed as two exclusive alternatives, it would show the occurrence of (as R. W. B. Lewis sees it)

two dangerous alternative conditions. On the one hand: an empty innocence, a tenacious ignorance of evil, which, granted the tough nature of reality, must be either immaturity or spiritual cowardice. On the other: a sense of evil so inflexible, so adamant in its refusal to admit the not less reducible fact of existent good that it is perilously close to a love of evil, a queer pact with the devil. Each alternative is a path toward destruction; the second is the very embrace of the destroying power.¹

Both ostensible opposites are close to each other in their cataclasmic opposition, as Hegel showed opposites to be. Alone, neither pole is sufficient. "The questing hero achieves manhood only insofar as he succeeds in reconciling and holding in balance the polar extremities within himself. As long as he renounces one and gives himself up wholly to the other, either the fruitless quest continues, as in Taji's case, or he destroys himself, as do Ahab and Pierre."² Another example of this is Colonel Moredock, the Indian-hater, who spent all his life hating the savage, the Id, until he has become a savage himself. As Hoffman claims, "'The Metaphysics of Indian-Hating' tell us. . . that the hero dedicated to extirpating evil must be a lonely isolato. He cannot be a leader of men."³ The only hope, then, lies in a fusion of both polarities, in the spermatic man realising the savage ovarian within, and drawing his warmth from the more potent layers of the psyche. But both are necessary: the

womanly ardour, and the manly sense of direction. Ardour without direction is chaos: direction without force is sterile formalism.

A possible merging of the ovarian and spermatic was seen, however: Melville thought, at first, that America may fulfill this purpose. Founded on ovarian democracy, and lacking in a sense of the past, living forever in a "cauldron of an everlasting uncrystallising Present" (Pierre, 9), "where the only antiquities are the forever youthful heaven and the earth" (Israel Potter, 211), young America had the fervour of the savage mixed with the polish-- more or less-- of civilization. With Whitmaniac deleriate ecstasy Melville poured out an encomium to America:

our blood is as the flood of the Amazon, made up of a thousand noble currents all pouring into one. We are not a nation, so much as a world. . . . Our ancestry is lost in the universal paternity; and Caesar and Alfred, St. Paul and Luther, and Homer and Shakespeare are as much ours as Washington. . . . We are the heirs of all time, and with all nations we divide our inheritance. On this Western Hemisphere all tribes and people are forming into one federated whole; and there is a future which shall see the estranged children of Adam restored to the old hearthstone in Eden. (Redburn, 216-17).

America, "Earth's Paradise,"⁴ had the power to transmute Death into Life (Pierre, 9), living up to its name (in Mardi) of "Vivenza," from the Spanish word for 'living' (viveza). What "in other lands seem above all things intensely artificial, with America seem to possess the divine virtue of a natural law" (Pierre, 9). In a song of praise, in which the voice could be mistaken for Emerson's,⁵ Melville writes:

[W]e Americans are the peculiar, chosen people-- the Israel of our time; we bear the ark of the liberties of the world. Seventy years ago we escaped from thrall; and, besides our first birthright-- embracing one continent of earth-- God has given to us, for a future inheritance, the broad domains of the political pagans, that shall yet come to lie down under the shade of our ark, without bloody hands being lifted. God has predestinated, mankind expects, great things from our race; and great things we feel in our souls. . . . We are the pioneers of the world; the advance-guard, sent on through the wilderness of untried things, to break a new path in the New World that is ours. In our youth is our strength; in our inexperience, our wisdom. . . . Long enough have we been sceptics

with regard to ourselves, and doubted whether, indeed, the political Messiah had come. But he has come in us. . . And let us always remember that with ourselves. . . national selfishness is unbounded philanthropy; for we cannot do a good to America, but we give alms to the world. (White Jacket, 189).

Thus Melville saw the antebellum America as a young, fresh, Adamic-- note how vibrant is the passage with theological and Biblical references!-- savage, ready to offer the world its faith of egalitarian Democracy, its maternal bounty, its newness, and life-filled dynamism. The essential savage-like vitality of America was underscored by Melville in his calling Queequeg after the first President and the capital of America, "George Washington cannibalistically developed" (Moby-Dick, 61), as well as in his depiction of the "representative men" of America as near savages. The persons of Steelkilt or of Ethan Allen are typically American. "[C]ompanionable as a Pagan," Ethan Allen's "spirit was essentially Western; and herein [was] his peculiar Americanism; for the Western spirit is, or will yet be (for no other is, or can be), the true American one" (Israel Potter, 198), and Westerners, such as Colonel Moredock, were near-savages.

The most striking representation of America as a savage occurs in Melville's protraiture of the great American hero, John Paul Jones. According to Mumford, Jones is the largest figure in Israel Potter, and the book could have easily been about him only.⁶ Jones appeared as the perfect Parisian gallant, but under his civilized veneer, he was a savage just as under his ruffles and laces, his skin was tattooed like a savage's. Melville does not spare hints as to his true nature. Jones was an "Indian chief in European clothes" (Israel Potter, 72), with a "savage, self-possessed eye", and "did not seem to be altogether civilised," standing "Erect [phallic connotations implied]. . . like an Iroquois", "with a look as of a parading Sioux" (75); this "jaunty barbarian" was

full of the "bloodthirsty ferocity of Borneo" (91) and had a "grim and Feejee air" (119) as he waved his hand "like a disdainful tomahawk" (139), wondering in his "wild, lonely heart" (120) "what sort of a bloody cannibal [he was]" (121). The hero of the book, Israel Potter, whose name was symbolic of America, that "Israel of our times," was another example of the savage, in his simple, uncouth, bold ways, so typically Yankee.

But so typically Yankee, however, was Benjamin Franklin. Under the guise of New-England practicality, Melville's Franklin was a dry, Puritanical, forbidding man, delivering an oration on trust, and proceeding to remove the bottle of brandy from Potter's room.⁷ While struck with his sagacity, Potter still is able to observe, "'Every time [Franklin] comes in he robs me. . . with an air all the time, too, as if he were making me presents'" (Israel Potter, 69). Franklin may be seen, essentially, as a sketch towards the delineation of the typical Yankee Pedlar folk-figure of the foxy Brother Jonathan,⁸ who eventually found his best expression in the anonymous figure of The Confidence Man. Nor was the picture of America more flattering in "The Two Temples." Even in Vivenze, the idealised America of democracy and equality, the tribe of Hamo was enslaved and denied rights.

Melville, thus, had become disillusioned with the American Dream, the dream of merging the best of the ovarian and spermatic in man into a powerful whole. Pierre's grandfather was a powerful man, brotherly towards his black slaves as he was gentlemanly towards his own family. His grandson, alas, was a weak, neurotic boy, dominated by his mother and unable to break out of his enslaving, obsessive guilt. America, then, was not the solution. The problem, however, did not let Melville rest.

He was well aware of the danger of these two polarities remaining unreconciled, coming to create a heartless monster of man; in effect, creating all the strife and unhappiness of our own age. As Jung writes, As scientific understanding has grown, so our world has become dehumanized. Man feels himself isolated in the cosmos, because he is no longer involved in nature and has lost his emotional "unconscious identity" with natural phenomena [the ovarian pole]. These have slowly lost their symbolic implications. . . . No voices now speak to man from stones, plants, and animals, nor does he speak to them believing they can hear. His contact with nature has gone, and with it has gone the profound emotional energy that this symbolic connection supplied.⁹

The Civil War, Mumford shows, destroyed the budding culture of America, creating a civilization (in Spengler's sense) before the rended sense of Form could be patched again. "The Civil War was a dividing point in the life of the country, and a dividing point in Melville's life."¹⁰ America could no longer be seen as the New Eden in which Man was to be reborn. It could, no longer, "gospelize the world anew". The American Clarel had to leave for Palestine to find his God. But instead of spiritual revelation, he found rockiness, parching heat, and, symbolically a Dead Sea, or its human counterpart, a Mortmain.

Some critics such as Arvin regard Melville's last, posthumously published work, Billy Budd, as a death-bed recantation of his earlier protests, a sort of Nunc Dimittis, "Melville's last 'testament of acceptance,' his long-delayed recognition of necessity-- almost, as it were, the deathbed recantation of his 'absolutist' errors."¹¹

Hillway, for example, sees in Billy Budd an attempt to prove the necessity of turning, with a little more understanding, the justice of a man-of-war into absolute universal justice.¹² If we look, however, at Billy Budd as an attempt to reconcile the spermatic and the ovarian, the savage and the civilized savage, we do not see a successful fusion. Perhaps to his dying day, Melville was haunted by the lack of resolution

of this eternal question.

Billy Budd represents the Buddha-like ovarian polarity.¹³ He possessed "little or no sharpness of faculty or any trace of the wisdom of the serpent" (Billy Budd, 52), was illiterate but sang like a nightingale, had little or no "self-consciousness," "his simple nature remain[ing] unsophisticated", with "a child's utter innocence [which was] but its blank ignorance" (86), making Billy "little more than a sort of upright barbarian, much such perhaps as Adam presumably might have been ere the urbane Serpent wriggled himself into his company" (52). The essential savage-like nature of Billy Budd is reinforced by the parallelism, in the book's opening chapter, with another "Handsome Sailor," a black African. His effect on men was like that of Queequeg upon Ishmael. "[V]irtue went out of him, sugaring the sour ones" (Billy Budd, 47). Billy's innocence is an eternal mystery, inviolate and pure, which men often find too pure for this earth, and, as it points out their own impurity, they are filled with the desire to defile and destroy it.

The evil of the spermatic side is represented by Claggart, a highly intelligent man, in whose breast the evil was as mysterious as was the innocence in Billy's. His nature was saturated with a "Natural Depravity" of unfathomable origin, perhaps much deeper than the appellation of 'psychopath' which a modern psychiatrist may affix upon his nature. Captain Vere appears at first as if he might be the wise philosopher-king of the Bellipotent, able to find a solution between the evil of Claggart and the unswerving artifice of the articles-of-war. But, in the end, he proves himself to be too spermatic. Vere was an intellectual who loved books, and the best of books (Billy Budd, 62). His

rule in the man-of-war was moderate, for, "though a conscientious disciplinarian, he was no lover of authority for mere authority's sake" (Billy Budd, 104). In his personal life, however, Vere was found "lacking in companionable quality, a dry and bookish gentleman" (Billy Budd, 63); he was "a bachelor" (60).

The main dilemma in the book is Vere's. His mind is tortured between preserving the innocent Billy and upholding the spermatic laws of the Navy. He finally decides to sacrifice the ovarian. Perhaps it was a greater wisdom; the decision, however, destroys Vere. Melville, then, leaves the question without reconciliation. One cannot, he implies, have both the ovarian and the spermatic at peace on a spermatic ship the raison d'être of which is making war. On this sublunary Earth, situated, as it is, between Venus and Mars, one cannot "Make Love, Not War." Both Eros and Thanatos are part of man's deepest layers of his being. Thus, an "Armed Neutrality," a resignation, an acceptance, may be the only path to wisdom, as Schopenhauer and Freud showed. Even Art, which Schopenhauer took to be the one escape, which is a resolution in combining the basic creative nature of the Unconscious with the shaping and form-giving force of the Conscious, may ultimately be but a confidence game, and the artist a Confidence Man.

In his last work, Melville may have tried to "[k]eep true to the dreams of [his] youth,"¹⁴ but found that he could not reconcile the Happy Valley within to the man-of-war world without. Perhaps only resignation is the answer. Perhaps the dynamic balance in the psyche can be kept only with constant strife, and the adage, a distillate of age-tested wisdom of life, "Si vis pacem, para bellum," is true in a man's soul as well as in less 'inner' matters. We are all

weavers of mats, Melville implies. As in mat-making, so in life, so on the Loom of Time:

[The] warp seemed necessity; and here I [the Ego]. . . ply my own shuttle and weave my own destiny into these unalterable threads. Meantime, [the savage's] impulsive, indifferent sword [the sexual powers of the Id]. . . by this difference in the concluding blow producing a corresponding contrast in the final aspect of the completed fabric; this savage's sword, thought I, which thus finally shapes and fashions both warp and woof; this easy, indifferent sword [the Unconscious]. . . though restrained in its play within the right lines of necessity [the "Reality Principle"], and sideways in its motions directed by free will [the Ego's control], though thus prescribed by both, [it] in turns rules either, and has the last featuring blow at events. (Moby-Dick, I, 269-70).

NOTES

CHAPTER I

¹Melville, Letters, 130

²D. H. Lawrence, "Herman Melville's Typee and Omoo, 134.

³Lewis Mumford, Herman Melville, 64.

⁴All references from Melville's prose fiction will be indicated in the body of the text as above. The editions which were used are: Typee and Omoo, the Northwestern-Newberry Edition, ed. Harrison Hayford, 1968. Mardi, Redburn, White Jacket, Moby-Dick, Pierre, The Piazza Tales, Prose Pieces, Israel Potter and The Confidence Man, from The Works of Herman Melville, Standard Edition, ed. Raymond Weaver, reissued by Russell & Russell, 1963. Billy Budd, Sailor, ed. Hayford and Sealts, University of Chicago Press, 1962. All original spelling and punctuation was retained.

⁵Lionel Trilling, "On the Modern Element in Modern Literature", Partisan Review, XXVIII, 1961, 10.

⁶Melville owned, and probably read, the writings of the fore-mentioned men. See Sealts' Melville's Reading, items 154, 155, 224, 466, 468 and 469.

⁷The man-of-war will be shown later to be the very symbol of the spermatic, or civilized, polarity of human experience.

⁸As another example of this sentimental atavism, consider Marie Antoinette's building a model village so that she could act as a milk-maid in it.

⁹For a further treatment of this "noble Savage" tradition in European literature, see Baird's Ishmael, especially in its first chapter.

¹⁰Levin, The Power of Blackness, 30.

¹¹Emerson, "Self-Reliance", 165.

¹²Ibid.

¹³Melville, Letters, 78-9

¹⁴Mumford, 68.

¹⁵Arvin, Herman Melville, 55.

¹⁶Nathalia Wright, Melville's Use of the Bible, 56.

¹⁷Bowen, The Long Encounter, Ch. 5.

CHAPTER II

¹There is a good likelihood that Melville was familiar with this essay by Carlyle, since he bought in 1849 a set of essays by British essayists, of which V. 5 was Carlyle's Critical and Miscellaneous Essays, one of which was, in all likelihood, the important essay "Characteristics." See Sealts' Melville's Reading, item 359.

²Carlyle, "Characteristics", 4-5. A very perceptive description of the Freudian Unconscious!

³Ibid, 13.

⁴Ibid., 13.

⁵Arnold was one of Melville's favourite English men-of-letters. Melville owned many of his works. See Sealts' list, items 16-21.

⁶Matthew Arnold, On the Classical Tradition, 32.

⁷Vincent, The Trying-Out of "Moby-Dick", 77.

⁸Fromm, The Art of Loving, 33.

⁹Ibid., 33.

¹⁰Ibid., 36.

¹¹Ibid., 35.

¹²G. Rattray Taylor, Sex in History, 77.

¹³Ibid., 79.

¹⁴Ibid., 79. Taylor claims that our age is a great matrist one. Much of the leftist ideas may be seen as a resurgence of matrism. The patrist political ideal is generally a military rightist one.

¹⁵Ibid., Ch. IV. Matrist and patrist attitudes are contrasted in a table on p. 83.

¹⁶Harry F. Tashman, M. D., Today's Neurotic Family, 11.

¹⁷Ibid., 11-12.

¹⁸Chase, Herman Melville, 35.

¹⁹Ibid., 35.

²⁰Henry A. Murray, Introduction to Pierre, xxvi-xxvii.

²¹A very old view, found even in Aristotle. "What the male contributes to generation is the form and the efficient cause, while the female contributes the material." De Generatione Animalium, 729^b 10.

²²Melville, Letters, 129. This comment was written right after Melville read Hawthorne's "Ethan Brand".

²³Baird, Ishmael, 234.

²⁴Melville used this distinction in Israel Potter, pp. 19 and 59, and in Billy Budd, p. 59. Its ultimate source is Christ's advice to his disciples, Matthew 10: 16, "Be ye therefore wise as serpents, and harmless as doves." The choice of serpent and dove is excellent. The serpent is phallic in shape, lethal, but archetypically the bearer of wisdom, just as doves are the emblems of love and peace.

CHAPTER III

¹Melville's Journal, 1849-1850, ed. Eleanor Metcalf, 16.

²For statements of sales, especially from Harper's and from Bentley's, see Leyda's Log, passim.

³As an example, the original title-page of both editions of Melville's last novel, The Confidence Man, 1857, lists Melville as "Author of Piazza Tales, Omoo, Typee, etc. etc." See The Confidence Man, 357-58, for bibliography of the first editions of Melville's prose works.

⁴Hetherington, Melville's Reviewers, 64.

⁵Ibid., 64.

⁶Ibid., 64.

⁷Ibid., 64.

⁸Arvin, Herman Melville, 80.

⁹Ibid., 90.

¹⁰"Until I was twenty-five, I had no development at all. From my twenty-fifth year I date my life," Melville to Hawthorne, Letters, ed. Davis and Gilman, 130.

¹¹An ovum is symmetrically spherical without blemish. Hence, perfection may be seen as an ovarian characteristic. This contrasts with the complex, irregular aspect of the sperm. Thus, its roundness and lack of angularities gives the ovum a look aesthetically appealing, if somewhat uninteresting by its lack of complexity and extreme regularity. Such a feeling is also present in Melville's depiction of savages, especially in Typee.

¹²Baird, Ishmael, 234.

¹³See Charles Anderson, "Contemporary American Opinion of Typee and Omoo," AL, IX (1937), 1-25.

¹⁴Baird, Ishmael, 111.

¹⁵Note how much of a woman's world Typee is! The whole passage, with its recurring emphasis on the importance of the womanly element in Typee, and the absence of the patriarchic tendency to male domination, with its sense of organisation and power, --not to speak of the polyandric nature of Typee marriages-- is of great importance in showing the basically ovarian tone of the savage life described by Melville.

¹⁶Melville has such hatred for materialism, for the dollars which damned him, for possessions which set up a mine-and-thine barrier between people, and, especially, for the idea of possessiveness and of property, that, as Mumford relates, when Melville's four-year-old daughter Frances started using the word "property," he showed his detestation of this concept by unremittingly mocking her as "Miss Property".

¹⁷The laying of brick and stone involves discipline; hence it is spermatic.

¹⁸For example, in the paragraph following the one quoted (Pierre, 16, par. 2), Melville uses the word "she" or "her" in reference to nature no less than eight times.

¹⁹The only exception to this is the matter of tattooing. It will be dealt with later on.

²⁰The Arcturion is not as much a picture of ship-as-sperm as, for example, the Neversink or the Bellipotent. Its captain is described as being mild, though headstrong. The name itself comes from the Greek name for the Great Bear, a masculine image, though, rather puzzlingly, rendered by Melville into the neuter form. Note, as well, how the narrator, before reaching Odo, kept a tight sense of cadency, lording it over Annatoo, Samoa, and even over his devoted friend Jarl.

²¹The principles behind the Declaration of Independence could be seen as having been a product of the Age of Enlightenment, and of the writings of Rousseau and of the French Encyclopaedists. More ultimately, it may be traced to the Puritan love of freedom and self-determination in matters of belief and worship. For a representative statement of the Puritan love of liberty, see Milton's Areopagitica.

²²Bowen, The Long Encounter, 54.

²³"As the islanders always maintained a discreet reserve, with regard to my own peculiar views on religion, I thought it would be excessively ill-bred in me to pry into theirs" (Typee, 171).

²⁴Melville describes most of his savage marriages in terms of a woman's domination. Tahiti was an open matriarchate, rule by Queen Pomare who ruled even over her consort (the second husband she had, incidentally) in the most open and unashamed way, almost as Annatoo ruled over the otherwise brave Samoa in Mardi.

²⁵See Freud's Totem and Taboo for a discussion of the unconscious origin of the taboo in primitive man, as well as in compulsive neurotics.

²⁶From Hawthorne's Journal. Leyda's Log, II, 529.

²⁷Melville, Letters, 129. Melville wrote this letter to Hawthorne at a point when he was just finishing the writing of Moby-Dick. He was commenting on Hawthorne's "Ethan Brand," which he had just finished reading.

²⁸For a discussion of Jack Chase's breadth of mind, see White Jacket, 14. Melville tried to find this total friend in Hawthorne, but later grew disillusioned with the friendship. To the end of his life, however, he kept the memory of Jack Chase, as evidenced in his dedication of Billy Budd (1889) to "Jack Chase, Englishman."

²⁹Hillway, Herman Melville, 68. He attributes the good sales of Typee to this "sense of terror."

³⁰Arvin, 85.

³¹Miller, A Reader's Guide to Herman Melville, 33.

³²The unanimity of feeling and opinion which Melville admired so much among the Typees has a darker side; it represents a lack of differentiation into individual selves. It is noteworthy that very few of the Typees stand out as individual characters in the work. Kory-Kory is the conventional Devoted Companion, Fayaway is the Enchanting Woman, and so forth. Only Kory-Kory's parents, Tinor and Marheyo, seem any different than the mass of kind, gentle Typees. They seem to stand out as individuals, however, by mere eccentricity and strange mannerisms, rather than by any innate sense of individuality.

³³Bowen, 3.

³⁴Chase, 12.

³⁵Many psychoanalysts have remarked, as did Sachs in Masks of Love and Life, on the strong similarity between orgasm and death. The stiffening of the muscles may be the same. Consider, for example, the oft-noticed fact that a man who has just been hanged often ejaculates semen. Melville remarks on this phenomenon in Ch. 26 of Billy Budd. In Elizabethan English, the slang term for orgasm was 'dying,' a term often-punned-on by Donne. See Partridge, Shakespeare's Bawdy, 101.

³⁶Eating is another metaphor for sexual intercourse. In many primitive societies, it is the term used to denote it. Thus, in Kiswahili, "kula mwanamke" means literally "to eat a woman," but it is the phrase used for having coition, whereas the verb, "kutomba," is used very sparingly.

³⁷Bowen, 16. The tattoo, symbol of unconsciousness (see Ch. V), thus 'claims' its wearer as part of the community of the unconscious.

³⁸Petrullo, "The Neurotic Hero of Typee", American Imago, XII, 323. The only art the valley possessed was tattooing. Art is spermatic. Thus, those tattooed are claimed, so to speak, by some of the spermatic pole. It is interesting to note that only men were tattooed in Typee, women being virtually untouched except if they were married, i.e., belonged to a man. This presents an interesting ambiguity: to an outsider, the tattoo seemed the symbol of the Unconscious, hence ovarian. To a savage, it was an expression of the spermatic love of artifice and of patterns. By covering a surface with an over-all ornamentation, Moselm artists sought to express the idea of "dissolution of matter," the pattern serving to "disguise and 'dissolve' the matter" (Ernst J. Grube, The World of Islam, Toronto: McGraw-Hill [n. d.], p. 11.) Perhaps the same very anti-ovarian idea (the ovum is Matter, Mother) also operated in the breast of Typee artists like Karky? At any rate, Tommo's refusal to be tattooed is a refusal to be initiated into manhood (à la Typee). It may show his unconscious reluctance to break out of the womb.

³⁹Briffault, The Mothers, III, 514-15.

⁴⁰Stern, The Fine Hammered Steel of Herman Melville, 20.

⁴¹Arvin, 174.

⁴²D. H. Lawrence, "Herman Melville's Typee and Omoo", 137.

⁴³Bowen, 31.

⁴⁴Chase, 14.

⁴⁵Petrullo, 318.

⁴⁶Chase, 9.

⁴⁷Arvin, 88.

⁴⁸References to savage treachery abound in Melville. See, for some examples, Mardi, I, 80, 335; Moby-Dick, I, xxii, 328; "Benito Cereno", 98.

⁴⁹There is only one reference in Melville to any industriousness on the part of savages. It is in Moby-Dick, I, 343. There are, however, many references to the laziness of savages. See Typee, 85, 90, 111, 152, 155, 165, 191, 195, 196, 203; and Omoo, 118, 203, 228, 262, 189, 190.

CHAPTER IV

¹A comparison dating back to Origen, who made the parallel between Noah who built the ark, and Jesus who built the Church. St. Augustine emphasized this by saying "Noe significat Christum, archa Ecclesiam." Mediaeval emblem books made extensive use of the ship as the emblem of the church, a useful comparison, for the ship is the wood bound in iron which may transport the devout over the sea of life. Later on, with the rise of Protestantism, this very useful emblem was retained with its meaning somewhat altered. It became the emblem of the secular state.

²Sedgwick, Herman Melville, 29.

³Carlyle's Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh was published in 1840 (American edition in 1836, the first edition of this work in book form, was published with an introduction by Emerson). Melville borrowed this work in the summer of 1850 from Evert Duyckinck. See Sealts, Melville's Reading, item 123. It is possible, however, that Melville borrowed the work only for re-reading, and that he had read either Sartor Resartus, or else the chapter on Dandyism, earlier on.

⁴From Carlyle's Sartor Resartus, III, ch. X.

⁵"Mardi" may be taken to mean "the World." Hence, the expression "by the merest accident in Mardi" may be understood as meaning "by the merest accident in the world," a rather common cliché of Melville's time. Davis, in Melville's Mardi, gives the meaning of Mardi as having been taken from a classical dictionary listing it as "a people of Asia, near the northern frontiers of Media" (P. 77). But, as Melville continued on his chartless voyage through the "romance of Polynesian adventure," one thought became "the germ of others," leading Melville into an allegory embracing the whole world. See Finkelstein, p. 206.

⁶From an anonymously published review of Hawthorne's Mosses from the Old Manse in The Literary World, 1950, written by Melville. See Leyda's Log, 389. That this analysis hit home can be seen from a letter by Sophia Hawthorne, about the to-them-unknown reviewer, finding him "so fearless, so rich in heart, of such fine intuition," while Hawthorne himself added that the reviewer "is no common man." Leyda's Log, 391.

⁷The name of the ship which fought against the Bellipotent, the French battleship the Athée (the Atheist), was considered by Melville to be "the aptest name. . . ever given to a warship" (Billy Budd, 129).

⁸For an analysis of the meaning of the beast-machine in Melville, see Chase, p. 163.

⁹That "sunny apparition" of civilization, Mrs. Bell, was actually much less happy and angelic than Melville believed. It is ironic that this angelically pure (to Tommo) ambassadress of Civilization in her real life did not create little bells which made music in the land of Imeeo-- as Melville, with a touch of whimsy, wished she would-- but was an alcoholic, taking to the colonial 'sundowner' ritual, and finally died by drowning (Anderson, p. 303-04).

¹⁰Mumford, Herman Melville, 117.

¹¹It is very interesting how close in many of its details are the peasants' uprising and the Communist Revolution. Their banner was "crimson," as were their bonnets, and their slogans were very Communist: 'Mardi is man's,' 'Down the landholders,' 'Our turn now,' 'Bread! Bread!.' When they were defeated, the crash of their falling was "as of icicles against icebergs round Zembla [Zemlya, an arctic island belonging to Russia] and down went the hammers and sickles" (Mardi, II, 183-84, my italics).

¹²The way in which the skeleton was prepared on the Dominick, a way which Benito Cereno found so horrible that "so long as reason is left him, [he] can never divulge" ("Benito Cereno", 162) was by cannibalism, for, after a mere four days, the flesh could never putrefy to the point of leaving the skeleton bare (155).

¹³Sedgwick, 30.

¹⁴Geist, Herman Melville, 25. Murray, in his Introduction to Pierre, lxxxvi, considers this analysis of Geist's to be very penetrating.

¹⁵The bachelor, the man who is not yet "wedded" to the more instinctual woman, is a recurring symbol in Melville for an abstract, cerebral contentment found in a man without the responsibility to Life and its instinctual needs, such as one confronts in marriage and in the fathering of children. Such a carefree attitude was displayed, for example, by the ship The Bachelor's Delight, a name which Melville probably found in his reading of Jacobean playwrights. It was the name of a very popular tune, published by Thomas Morley in his First Booke of Consort Lessons, 1599. The composer, Richard Allison, dedicated it to his friend, the lutenist Daniel Batchelar, the title punning on his name. See Bowen, pp. 67-8.

CHAPTER V

¹Baird points out (p. 239) how the Christian parallel of the punch-bowl and the Chalice was conceived by Melville. In Omoo, Melville called the cocoa-palm 'the Tree of Life,' hence, cocoa-palm water was symbolic of life. If Baird's analysis be correct, this helps put in a new framework the immense insult to native religion by the callous white captain.

²Chase, p. 90. "Elbow-room" is similar to Hitler's demand for Lebensraum. This particular representative from Buncombe, North Carolina, was famous for his bombastic speeches, made in the North Carolina Legislature, because he felt "bound to make a speech for Buncombe." The word bunkum originated from this gentleman's floridly chauvinistic speeches, coming into English at about 1850 (O. E. D.). See Melville's comment on such rhetoric in his "Major Gentian and Colonel J. Bunkum."

³The white colour of White Jacket is another indication of Melville's interesting preoccupation with the ambiguous meaning of the colour white. It marked White Jacket out from the rest of the sailors, thus singling out for 'special treatment,' either good or bad.

⁴Melville quoted the couplet from Pope's "Epistle to a Lady."

⁵This is my own diagnosis of what Melville never named. "The very name bestowed upon it, is a combination of all that is horrid and unmentionable to a civilized being" (Omoo, 191). He described it, with an overflow of Victorian circumlocution, on many occasions. His antiluetic utterances may be found in Typee, pp. 165, 181, 192, 193, and in Omoo, pp. 127 and 191. The figure "two thirds of the common people" is not a very far exaggeration of the very prevalent condition to which Sir William Osler devoted one-quarter of his magnum opus on the principles and practice of medicine, coining the famous maxim, "Know syphilis, and the rest of medicine will be open to you."

⁶Melville alludes in this sentence to the famous quotation about Charity, in 1 Corinthians 13, suggesting that Kooloo had not charity, or love (caritas in Latin). His reference to "silver" may be an echo of the thirty pieces, suggesting a parallel between Kooloo and Judas Iscariot.

⁷West, "Primitivism in Melville," 376.

⁸Dorothee M. Finkelstein, Melville's Orienda, vii. I believe that Melville meant "Orienda" to represent merely India, in which King Bello was trying to get a colonial share, and south-west from which was the isle of Hamora (Africa). This seems to fit India more than it does the Levant.

⁹"The Arabic name 'Fedallah' suggests 'dev(il) Allah'," Murray, "In Nomine Diaboli", 67. Murray's knowledge of Arabic is faulty. The name means 'Sacrifice-for-God' (fedā is Arabic for sacrifice). See Dorothee Finkelstein, 229. This name, in the form of the noun fedayeen, those who sacrifice themselves, was used by the Assassins in their struggle against the Crusaders. Thus we have a subterranean suggestion in the name of a fanatical Eastern cult, of the fight against Christianity, and of the use of hashish (after which the Hashashin-- Arabic for Assassins-- were named) to augment Fedallah's diabolism.

¹⁰Melville admits the invention in a note on page 49 (V. II), giving the credit to Stubb for this improvement over the usual whaling-ship custom.

¹¹Fiedler, in Love and Death in the American Novel, p. 370, expounds the homosexual nature of the relations between Queequeg and Ishmael, calling Moby-Dick "perhaps the greatest love story in our fiction, cast in the peculiar American form of innocent homosexuality." Perhaps Fiedler is right, although he oftentimes tend to overfreudianise. One does not have to see Pip's being "host to white men" (Moby-Dick, II, 317) as being a host per anum, nor does one have to see Ishmael's reference to his hand, as Fielder does, as meaning Melville's guilt over childhood masturbation.

¹²D. H. Lawrence, "Herman Melville's Moby-Dick," 147. His assertion that Ishmael forgot Queequeg 'like yesterday's newspaper' is pure nonsense, based on a faulty recollection of the passage. A careful reading of the text will reveal that it was, in fact, Queequeg who had neglected Ishmael. Lawrence's imperfect remembering of this chapter is also shown by his referring to Queequeg's idol as "Gogo".

¹³Baird, 239. In commenting about the dividing between Ishmael and Queequeg of Queequeg's "thirty dollars of silver" (Moby-Dick, I, 63), it is easy to see the difference between Queequeg's pagan love and Judas' greed. It was the savage heathen who acted out of true 'Christian' love by sharing his possessions with a friend.

CHAPTER VI

¹Bowen, The Long Encounter, 242.

²Ishmael is reborn through descent into the lower layer of death and return to amorphous matter, into a fuller consciousness. As the savage coffin, covered with dark, indecipherable patterns copied by Queequeg off his person, buoys Ishmael into life after the destruction of the Pequod, so does he become reborn in acceptance of the savage through the return to the love-death wedding-bed of Peter Coffin, the symbolically named owner of The Spouter-Inn (Moby-Dick, III).

³Chase, Herman Melville, 32.

⁴Chase, *ibid.*, 34.

⁵Chase, *ibid.*, 32.

⁶Murray, Introduction to Pierre, xxvi.

⁷Murray, *ibid.*, xxv.

⁸Aniela Jaffé, in Man and his Symbols, ed. C. G. Jung, p. 300.

⁹This seems to echo the passage, in Genesis 3:8, about Adam and Eve hearing "the voice of the Lord God walking in the garden in the cool of the day." Aleema, named after the Arabic 'Uleima, the High Ones, the teachers and priests of Islam, represents, perhaps, the priestly intermediary between Man and God, who, Pope-like, insists that all unexplainable voices come only through him.

¹⁰Shulman, "The Serious Function of Melville's Phallic Jokes", AL, XXXIII, 187. See also Chase, Herman Melville, 35-38.

¹¹Helen Petrullo, "The Neurotic Hero of Typee", AI, XII, 320. The original prints "umbiblical cord". I hope that it is a mere misprint, and not a subtle pun.

¹²That is, in literary prose. The Victorian age was the heydays of pornography many times more offensive than anything produced in less repressive ages. See, for example, the publication The Pearl, and many more like it.

¹³Chase, Herman Melville, 12. The name "Fayaway" may have been changed from its original conjectural "Faawai". In one surviving leaf on Melville's MS of Typee, what appears to be written "Faawai" is changed, in Melville's hand (probably in a later revision), to "Fayaway." See the reproduction of the leaf in Typee (Northwestern-Newberry Edition). p. 368. Thus, Melville may have intended the savage siren to be more of a Fay-Away. In his own life, however, Fayaway may have had a larger function. Birss, in "Melville's Marquesas." gives the account of a traveller meeting in the Marquesas a woman named Fayaway, ironing trousers while a partially white child, who has taken to be the child of a "oui-oui," was playing on a mat beside her. Gohdes, in "Gossip about Melville in the South Seas," reports another contemporaneous traveller to Typee, who visited it approximately ten years after Melville. This latter stated that "Fa-a-wa" had borne Melville a daughter (p. 528). Although Gohdes tells the readers to beware of drawing conclusions from hearsay, one wonders about a possible self-portrayal of Melville in the person of Pierre's father.

¹⁴June McMaster, Melville and Mother, 52.

¹⁵Eldridge Cleaver, Soul on Ice, 162.

¹⁶First quotation from Hawthorne's notebook, in The Scarlet Letter, Norton Critical Edition, p. 190. Second quotation from "Ethan Brand," which Melville read during his writing of Moby-Dick. Emerson quotes Hamlet.

¹⁷It is characteristic that, up to that point in the novel, Ahab's family is not mentioned aboard the Pequod. It was only referred to by Captain Peleg, as evidence of Ahab's "humanities" and lack of "utter, hopeless harm" (Moby-Dick, I, 100), implying that the "bachelor" is united with the womanly principle, which has the power to "Zieh[en ihn] hinan." It is also significant that Starbuck mentions his wife's name, which is Mary, a name which Melville, no doubt, used to a good significance, as did Hawthorne with "Faith."

¹⁸The pun on the word "Prometheus" as coming from the Greek for Forethinker, was suggested to Melville by Ahab's "intense thinking." The many attempts, such as Chase's, to see Ahab as Prometheus on the strength of that one reference are incorrect. How could they account for Ahab's calling the carpenter "Prometheus" three times (Ch. CVIII), or exclaiming, in the same chapter, "Here I am, proud as a Greek god" (Moby-Dick, II, 239). Unlike the real Prometheus, Ahab did not strive to better mankind. The only man he, in talking to the Man-Maker carpenter, wanted made, was an inhuman monster with a forehead of brass and no heart. Ahab, then, in less of a fire-stealer and more of an Ethan Brand.

¹⁹Murray, "In Nomine Diaboli", in Collected Essays, ed. Chase, p. 68.

²⁰Murray, Introduction to Pierre, xv.

- ²¹Fiedler, Love and Death in the American Novel, 389-90.
Pip's comment to Ahab, "do ye but use poor me for your one lost leg;. . . I remain a part of ye" (Moby-Dick, II, 316), may have some interesting significances if we apply Fiedler to it.
- ²²Mumford, Herman Melville, 201.
- ²³In Man and His Symbols, ed. C. G. Jung, pp. 184-85.
- ²⁴At the moment of orgasm, a person is almost wholly in the grip of archaic processes common to the entire species. His unique, 'personal' nature is at its nadir. Hence, surrender to the primal force of the orgasm is the surrender to the impersonal Schopenhauerish Will of species-preservation. A person at that level is acting, as Spinoza observed, as a mere appendage of an impersonal force, which he terms conatus sese preservandi; see The Ethics, IV.
- ²⁵"Felicity" meant, in Elizabethan English (which was familiar to Melville by his reading of Shakespeare) 'the bliss of Heaven,' as in "absent thee from felicity awhile." This emphasises the celestial nature of Taji's happiness with Yillah.
- ²⁶Arvin, in his chapter on the "Perilous Outpost of the Sane," argues for Melville's working out his personal conflicts through the medium of Pierre. For parallels with Melville's life, see Murray's Introduction to Pierre,
- ²⁷The spermatic drive to penetrate shows itself both in the urge to know some unknown thing, to penetrate its mystery, and also in the urge "to fill a hole" by penetrating, as Sartre defined male sexuality. Adam's having coition with Eve was, in all senses, an act of knowing her.
- ²⁸Nubian is an African; hence a Negro, a savage.
- ²⁹June McMaster, 63.
- ³⁰Murray, Introduction to Pierre, lii.
- ³¹Murray, *ibid.*, lxxxix - xc.
- ³²Notice the apposition of guitar and sex in the passage! "There is no sex in our immaculateness. Pierre, the secret name in the guitar thrills me through and through" (Pierre, 209). The name was "Isabel," reminding Isabel of her sinful mother, almost as Pearl was reminded of her mother by the Scarlet Letter. Symbolically, the guitar may have been "wittingly used by Melville as a womb symbol" (Murray, Introduction to Pierre, li).
- ³³Taylor, Sex in History, 80.
- ³⁴C. G. Jung, Symbols of Transformation, 236.

³⁵The two mystical words taught to initiates at the most sacred Greek Mystery, the Greater Eleusinian Mystery (the cult of the Great Mother Demeter) were "ὕε" and "κέε," "Rain!" and "Conceive!"

³⁶Rose, in "The Queenly Personality" (p. 226), shows "mummy" to be a pun on 'Mommie'.

³⁷Murray, Introduction to Pierre, lvi.

³⁸Rose, "Melville, Emerson, and the Sphinx", 256.

³⁹Rose, "The Queenly Personality", 226.

⁴⁰Tashman, 196.

⁴¹June McMaster, 26.

CHAPTER VII

¹R. E. B. Lewis, The American Adam, 132.

²June McMaster, 22.

³Daniel G. Hoffman, "The Confidence Man: His Masquerade", in Critical Essays, ed. Chase, p. 137.

⁴Redburn, 217; emphasising the prelapsarian nature of the American Adam. This was an old idea, dating to the first colonists in Elizabethan times. See Drayton's "To the Virginian Voyage", where he refers to Virginia as "Earth's onely Paradise" (v. 24).

⁵Bowen, 59.

⁶Mumford, 241-42.

⁷We can imagine Melville indignant had such misfortune befallen him. He was a great lover of fine wines, and did not believe in a Temperance Heaven. He wrote to Hawthorne, inviting him for a drink in Heaven from a smuggled basket of champagne (Letters, 128).

⁸See Ch. V of Chase for a discussion of this typical Yankee folklore figure, who, with his new approaches, unorthodox point of view unbound by accumulated tradition, and hardy "horse-sense," was able to outwit older and more sophisticated people. This figure was a precursor to Uncle Sam, another personification of the Yankee.

⁹Jung, Man and His Symbols, 95.

¹⁰Mumford, 291.

¹¹Bowen, 216.

¹²Hillway, 141.

¹³"Ultimately there are but three systems of ethics, three conceptions of the ideal character and the moral life. One [ovarian] is that of Buddha and Jesus, which stresses the feminine virtues, considers all men to be equally precious, resists evil only by returning good, identifies virtue with love, and inclines in politics to unlimited democracy. Another [the spermatic] is the ethic of Machiavelli and Nietzsche, which stresses the masculine virtues, accepts the inequality of men, relishes the risks of combat and conquest and rule, identifies virtue with power, and exults in hereditary aristocracy. A third, . . . denies the universal applicability of either the feminine or masculine virtues; considers that only the informed and mature mind can judge, according to diverse circumstance, when love should rule, and when power; identifies virtue, therefore, with intelligence; and advocates a varying mixture of aristocracy and democracy in government," Durant, The Story of Philosophy, New York: Garden City Publishing Co., Inc., 1943, p. 137. This is basically a summary of the polarities and the resolution (the third alternative) which Melville tried to find between them in all his work, including Billy Budd.

¹⁴Glued to the inside of the writing-box on which Billy Budd was composed was the motto, "Keep true to the dreams of thy youth." Bowen, 217.

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The following abbreviations were used:

- AL = American Literature
- AI = American Imago
- AQ = American Quarterly
- ELN = English Language Notes
- JNH = Journal of Negro History
- L&P = Literature and Psychology
- MLN = Modern Language Notes
- MLQ = Modern Language Quarterly
- NCF = Nineteenth-Century Fiction
- NEQ = New England Quarterly
- Person. = The Personalist
- PHQ = Philological Quarterly
- PR = Partisan Review
- PMLA = Publication of the Modern Language Association
- PrS = Prairie Schooner
- Ren. = Renascence
- Sat R = Saturday Review of Literature

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